Taylor Holmes on Comedy

FEBRUARY 7, 1912 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR

Otto Sarony Co., N. Y.

THE GREAT RAYMOND

Next Week: George Arliss on Acting and Playwriting

THE ROSE OF PANAMA ACT II

FORREST HUFF
IN THE ROSE OF PANAMA

CAMILLA EIBENSCHUETZ
AS SUMURUN

ALBERT KARCHOW FRITZ FEHER ERNST MATRAY
IN SUMURUN SCENE III

THE NEW YORK
DRAMATIC MIRROR
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The Real Gentleman

IN THE ANNUAL NUMBER of THE DRAMATIC MIRROR last week appeared a symposium of opinions on "The Stage Gentleman," in which ten men prominently connected with the New York stage in one capacity or another agreed—although not unanimously—that few actors are able to portray such a type adequately, and that the defect is due to actors themselves rather than to characters demanded by the public or to plays supplied by dramatists. It becomes interesting, therefore, to ask just what a gentleman really is, as a step toward learning just why our actors fail to depict him.

Does character or reputation constitute a gentleman? Are the internal or the external qualities the vital points? Further, is it thinkable that a man should have the heart of a gentleman without the appearance of one? Most people will admit the reverse of this proposition: men may assume such an aspect superficially without being sincere. On the other hand, we somehow feel that a spirit which is not intentionally veiled will manifest itself to the world, and that a true soul will unconsciously convey an impression of its worth by its outer irradiations.

Since in the final analysis the disposition governs the demeanor, we must look beneath for the fundamental traits of our hero. He should evidently be endowed with a sense of proportion, a sane understanding of his relation as an individual to the world at large. Without sacrificing his own personality, he displays consideration for others, tuning his behavior to his environment so far as honor allows, and avoiding the infliction of discomfort by his attitude. He observes the conventions which square with his own convictions or which seem necessary to his companions. At the same time, he must not turn into a weather-vane to twist with every breeze. He has his own standards, although he may not insist that everybody else agree with them.

What shall maintain such a delicate balance of strength and grace—instinct, breeding or conscious effort? All three forces, perhaps, are not too powerful in making a gentleman. A man inherits his instincts, he acquires his breeding in childhood, and by the time he is twenty he is embarking on his conscious efforts. Usually the three are similar in direction.

The value of affluence and culture in the equation has never been determined. Certainly a gentleman knows how to spend money—an art which takes time to learn—and certainly also he has an appreciation for culture. A mastery of ARISTOTLE in the original or a comprehension of pre-Raphaelite technique may not be listed in the attainments of a gentleman, but he never scoffs at them in others. Either by reading or by observation he acquires a considerable fund of information on a variety of topics, which together with native sense colors his remarks with intelligence, if not with deep understanding.

From the same source, perhaps, he obtains such ease of manner that even when embarrassed he is not awkward. Self-control, which is undoubtedly the keynote of his behavior, has become so habitual that it conveys no sense of restraint, but is rather seen to be the only natural course. Anger does not break out beyond all bounds, yet a high spirit and courage cannot be denied a gentleman. No hang-dog, apologetic air invites the pity of the world, just as no excessive dignity makes him pompous or supercilious. People will find his affability an open approach to acquaintance, but beyond that his aloofness bars the casual from the intimacy of friendship. In making his distinctions a gentleman promotes acquaintances to friendship only after proving the kinship of spirit, and not necessarily on the basis of social equality.

Although in appearance he neither courts nor evades attention, we are inclined to believe that a gentleman cannot remain long in a given company without being discovered and rated at his intrinsic worth. He dresses neatly and appropriately. The drainman had admirable qualities, but we don't think of him primarily as a gentleman. Although slovenliness is bad, excess is the greatest sartorial crime.

Education but not pedantry, regard for womankind and mankind, courtesy without obsequiousness, neatness without ostentation, ease in varied circumstances, intelligence if not wit, independence but not quarrelsome insistence—these are some of the qualities we would expect in a gentleman. We hear of the gentleman by instinct and the gentleman by training, but only when the two are identical does the gentleman *par excellence* appear on the screen, for the two forces are merely complementary colors. Further than this it would be difficult to lay down rules, because nearly everybody thinks that the man he is trying to be is the ideal—and few of us are trying to be the same thing.

Educative Forces

WILLIAM FAVERSHAM, addressing the Boston Drama League on Jan. 4, made a plea for the theatre as an educative force. He said in part: "I rank the theatre high, very high. It is as great as the pulpit, if not greater. This is demonstrated by the fact that our buildings are sought by the clergy to deliver their lectures, sermons, talks, call them what you will.

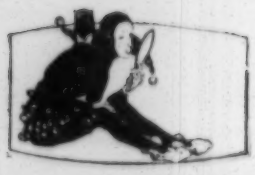
"We have no medium more appealing than the theatre. Ninety-five per cent. of people remember what they see and hear—five per cent. that which they read. This is a scientific fact. Of course this does not mean that the former brain is any less capable than the latter which retains what it reads."

Now, ideas are the stock in trade of education, and ideas are generalized truths. They may be acquired by conscious mental effort of the mind in deducing generalities from particular items already in the possession of the thinker, and in this case they are likely to be much more permanent. Or, they may be acquired bodily from outside sources; a man hears or a man reads new ideas. Coming more easily to him in this fashion, they also flit more lightly. Most psychologists assert that the majority of men are visual minded rather than auditory minded. BINET states, as JAMES quotes, "The auditory type appears to be rarer than the visual," and SULLY confirms them, remarking, "In normal cirsumstances, seeing is the dominant mode of perception." Men reproduce a printed page more readily than they reproduce spoken words, possibly because it takes more energy to comprehend print than to comprehend conversation. The very struggle for comprehension fixes the idea in the memory.

This being true, the theatre or the church is less forceful than the book as an educator. But that is not the whole of the story.

We live in a theatregoing age. In cities of dramatic facilities people read less and patronize theatres more. This is undoubtedly true of the average man or woman. There is where the power of the stage is derived; not that books are less effective instructors, but that their instruction is neglected.

When it comes to a comparison of church and stage, the stage has the advantage of being able to supplement the appeal to the ear by the appeal to the eye, whereas the church depends solely upon the ear. Several centuries ago the church unconsciously realized this when it inaugurated tableaux to emphasize its sermons. So far as approach to the intellect is concerned, the stage has two avenues to the church's one.



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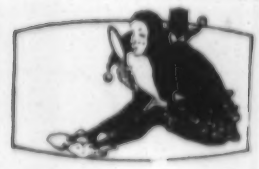

THE FIRST ISSUE of *The Mask* for 1912 contains further articles on the Commedia dell'Arte, by Gordon Craig, and a eulogy of the pantomime by Arthur Symons. The two writers advocate the silencing of all actors because action, which is the basis of drama, is silent. Many people will agree that some actors ought to be muzzled, but few will agree that conversational prose is not as much of an art as is acting. The stage has always been supposed to draw upon all the arts for its ultimate effects, and it is not likely that it will deliberately deprive itself of the resources of the spoken word, even upon the advocacy of *The Mask*. Should such a thing ever happen, *The Mask* would be the first to point out the absurdity of the system, for its editors always want things a bit different from what they are.

In passing, it is a pleasure to note that *The Mask* refers lightly to The Usher's recent criticism of Gordon Craig's dictum that art is religion, but our contemporary does not attempt to answer the contention.

♠

A cheerful little publication, called *The Idler*, has completed its second year. It looks calmly out upon the world, finding a whimsical amusement in things as they are, without attempting the wracking labor of the iconoclast or the revolutionist. To find good in everything requires a special and a refreshing disposition, which does not get expressed too frequently nowadays.

In the December issue is a little dissertation on the vanity of actors, which simply admits the trait without finding fault peevishly or trying feverishly to alter it. An optimistic person without being foolish, *The Idler* believes in letting people have their own foibles as long as they do no harm.

♠

To THE MIRROR last week, Erroll Dunbar contributed an account of John McCullough's last performance in The Gladiator, on Sept. 29, 1884, at McVicker's Theatre, Chicago. The cast for the performance follows:

Spartacus	Mr. John McCullough
Phasarius	Joseph Haworth
Crassus	John A. Lane
Bracchius	H. A. Langdon
Lentulus	J. H. Shewell
Jovius	Frank Ransome
Crixus	Erroll Dunbar
Florus	Frank Little
Enomaus	Edward Wilson
Fighting Gaul	William Haworth
Gellius	Porter J. White
Centurion	William Ingram
Senona	Mrs. Augusta Foster
Julia	Viola Allen
Child	Master Frank Thropp
C. W. Vance	Stage-Manager

♠

It is pleasant to hear of the deeds that St. Peter notes down with his golden pencil. The following anecdote comes from a friend of THE MIRROR:

"Just before Christmas, during our second lay-off week, a few years ago, the girls of our company were having a sort of tell-your-experiences prayer meeting, over some cake and chocolate. Never had the seemingly hopeless tragedies of earlier seasons seemed funnier than in this retrospective glance. The last arrival apologized for her tardiness by explaining where she had been.

"It seems that some seasons ago she started out with a fly-by-night troupe, only to be stranded in Illinois. As it was the year of the World's Fair at St. Louis, she decided to make that city in the hope of securing employment. St. Louis, however, was already overcrowded with the unemployed and the mendicant. So, with fifty cents in her purse, she spent the night in the Union Station, and the next day sent an appeal for assistance to a prominent star then playing in St. Louis. After telling her to return the following evening, the manager invited her to see the performance. When seated in the soft cushioned chair, she fell sound asleep, which was fortunate perhaps, as she had to spend the rest of the sleepless night on the hard benches in the station. On her arrival at the theatre the next evening, she was not requested to sign a note; neither were any questions asked; but the manager with the star's compliments presented to her the money which enabled her to reach New York.

"That was why she asked our indulgence for her tardiness, for she had been offering prayers and burning candles to her patron saint, Blanche Bates."

♠

Like numerous other writers, Paul Wilstach, author of Thais and other plays, began his bread-winning as a dramatic critic. Washington, D. C., was the city of his activities. His first week as a critic found Sarah Bernhardt acting a repertoire of eight plays at Albaugh's, now Chase's, Theatre. Fortunately for Mr. Wilstach, his college course included a heavy drill in French. Nevertheless, he fortified himself at the opening performance with a friend from the French Embassy, one of the younger secretaries, "to piece out the imperfections" of his English ear.

"Along in the second act," said Mr. Wilstach, telling the story, "my friend astonished me with the information that though Bernhardt, Darmont, and Desjardins—I think those were her leading actors—were speaking classically pure French, the rest all spoke with most disturbing provincial accents. He pointed out one actor as obviously from a Bordeaux theatre, another from Lyons, another from Marseilles, another from the far north of France, and so on. As if, he explained, Miss Rehan were playing Rosalind with one or two New York actors and the others sifting Shakespeare through the sieve of Boston, Southern and Western accents.

"When this information unrolled itself next morning in my first dramatic review, minus my informer, of course, I achieved a reputation with my editor which months of more expert work would not have built. They didn't even seem to realize how completely I fell down a few weeks later when I stumbled blindly through a week of Duse.

"It is generally believed that if one gets a reputation, one has to live up to it. Reputation often lives up to itself—its possessor trailing winded behind."

♠

We have all heard of those estimable persons who don't pretend to know anything about art, but who know what they like. Walter Prichard Eaton and Professor Brander Matthews have publicly constituted themselves the champions of this well-meaning class, in spite of the fact that Mr. Eaton is a critic and Professor Matthews is an instructor. The only point in favor of these beings is their numerical preponderance. They might with a little thought at least discover why they like a play, and then their common sense would tell them whether their reasons are sound or not. A teacher constantly drums into his pupils the futility of conclusions without clear premises, and no reason exists for treating drama in any other way. If a patron of the theatre is sure he approves of a play, he owes it to himself to find out why.

♠

The Princeton Triangle Club occupies almost a unique position in the field of college dramatics, because each year it undertakes the production of a new play which is entirely the work of the undergraduates. Book, lyrics and music are all devised by students, as is everything else connected with the production, even to the designing of costumes and scenery, posters, programmes and lighting effects. The "girl" parts, from the ingenue to the duenna, and including a ballet of a score or more, are taken by undergraduate members of the club, which also boasts of its own orchestra with a full complement of instruments. The only outside influence is the actual coaching of the players.

The Triangle Club, organized in 1882 as the Princeton Dramatic Club, for the first nine years of its existence devoted itself to the production of such plays as She Stoops to Conquer and The Rivals. In 1891, however, the first play written by undergraduates proved so successful that the plan has been followed ever since. The average has been high. Among the most notable successes might be mentioned The King of Pomeru (1900), The Pretenders (1905), Tobasco Land (1906), and The Mummy Monarch (1907). Last year's play was based on the Mardi Gras festival in New Orleans, and bore the title of Simply Cynthia. This year's production will be known as Main Street, and those who have seen the book predict that it will be the best yet.

Practically every year the club takes a trip during the Easter vacation, and this season the performance is billed for Newark, N. J.; Buffalo, Chicago, and Pittsburgh, and probably Rochester, with later excursions to New York or Philadelphia.

PRINCETON TRIANGLE CLUB IN SIMPLY CYNTHIA

RAMBLINGS ON COMEDY

BY TAYLOR HOLMES

"YOUR child cannot be relied upon to get laughs at every performance, madame," I once heard a manager say to the mother of a child actress.

The child was being burdened with a very responsible part, a very long part, and, hardest of all for a child, it was written as a great comedy part. How absurd to expect it. The child was not a day over eight and the manager expected her to do about the most difficult thing in all stage work—that of "getting laughs."

This little girl had a great natural aptitude for comedy, or she could not have gotten as many genuine laughs at each performance as she did. And the reason she did not create the same laughs each night was because she had not had the experience and grilling with comedy parts to know what she did to get the laughs or what she left out that lost them.

Creating laughs for an audience seems to be a thing quite set apart from all other forms of dramatic work as well as from all other forms of comedy making. Having a lot of every-day humor or being a cut-up off the stage is a very different thing and does not indicate to any degree that a man may be a "laugh getter" for a manager. Plenty of comedians are funny off the stage, but it proves nothing of their ability "back of the foots."

I once heard Mr. Augustin Daly say to a young lady whom he had just heard give a reading at a concert, and who had just come to him for advice regarding stage work: "If I were not frank with you, Miss, my remarks would not be of any value to you, would they?"

"Naturally not," she answered.

"You are not pretty enough to get very far on the stage."

"But, Mr. Daly," she exclaimed, "you thought a few minutes ago that I had a strangely remarkable ability."

"Quite so, Miss. I still think so. Your ability is even rare, but the occasions for its use are as rare as the ability. You ought to play the average straight part very well, but the mold of your face will only permit of your playing humorous roles. And for comedy you have absolutely no natural aptitude."

"No natural aptitude for comedy," the young lady answered, very excitedly. "Why, my parents think it is positively silly the way I laugh at almost everything I see. It is very easy for me to get into a mood in which the most trivial thing will set me off into screams of laughter. So you see you're entirely mistaken about that, Mr. Daly."

"I'm often mistaken," answered Mr. Daly, "and I presume I am in this case. I wish you good luck and good day."

It is almost impossible for the average person to realize the difference between "off stage" comedy and "on," unless they have actually passed through the experience of trying to make a theatre audience laugh. And some men never realize it even with this experience. This is true of one of our best known romantic stars. In a casual chat with him one day he confided in me that his ambition for years had been to play light comedy parts. I did not take him seriously, as I knew him to be somewhat of "a kidder," but when I saw the announcement a few weeks later that he was going to produce a light comedy, bordering on farce, I was tremendously surprised. I knew all his efforts at stage comedy were recognized by the audience to be very conscious attempts and therefore fell far short of the genuine thing.

TAYLOR HOLMES

Leading Comedian in The Million

And yet this man is a corking story teller seated at a round table. But the moment he tries to make a comedy point before a theatre audience he always eliminates the surprise from the point by suddenly taking on a conscious look just before the point arrives. He has never been able to overcome this peculiarity. This comedy play failed, and other comedies produced by him since have failed. He has never had a comedy success, and he is always thoroughly convincing and successful in romantic or serious plays.

This must prove that, with his acknowledged ability to act and his years of experience in all fields of dramatic work, his failure in comedy was due to a lack of what Mr. Daly called "natural aptitude." And "natural aptitude" is much more necessary than training, as the latter can be acquired, but the gift never.

A very good example of comic contrast was furnished a number of us while coming downtown on the back of a Broadway car last Summer.

A little man in evening dress, the cut of which was irritatingly extravagant, boarded the car and seemed rather amazed that there was not room made for him instantly inside the car, and he had to stand very near an Irish plasterer of magnificent physical build, who was evidently returning home from his work, with his working clothes on. Another man standing beside the Irishman accidentally dropped some cigar ashes on the shoulder of the little fellow in evening dress, and the Irishman very quietly flicked the ashes off the little man's shoulder with his finger, whereupon the little man turned upon the Irishman and began to abuse the life out of him. He used some pretty strong language, to the astonishment of all of us on the back platform. He ended his upbraiding by calling the Irishman "a dirty big Irish Mick." We all held our breaths, expecting to see the small man instantly annihilated by the powerful Hibernian. But not so. Good old Mr. Irishman simply smiled and with a quick movement of his hand he pushed the little man's silk hat completely down over his ears and face and then picked him up by the elbows and dropped him gently off the car, and while the surprised man screamed and rushed up a side street the entire carload of passengers laughed their heads off. I think some of them are laughing yet. I know I am.

BOOK REVIEWS

REBELLION, by Joseph Medill Patterson. Published by the Reilly and Britton Company, Chicago, 1911.

Joseph Medill Patterson comes of a journalistic Chicago family, for he is the fourth generation of Pattersons connected with Chicago papers. His training he obtained on his father's paper, the *Tribune*, resigning to support Edward F. Dunne in his contest for mayoralty. Later he edited the *Daily Socialist*. His academic education he acquired at Groton School and Yale College.

Journalistically, politically, and literarily, Mr. Patterson has always been numbered among the radicals, and his radicialism has been characterized by energy and sincerity. As a playwright he has aired his views in A Little Brother of the Rich, which is a dramatization of his first novel; The Fourth Estate, which has been the most successful of his plays; Dope; By-Products; and Rebellion, which is his latest drama.

On the eve of Gertrude Elliott's appearance in Rebellion in New York, the novel was issued by the publishers. In all essential points, the plot follows the drama, the chief alteration making Georgia's submission to the church come during her convalescence from typhoid fever. A little more light and shade are cast upon Georgia's character as well as upon Mason Stevens's. According to the capabilities of the novel, smaller lines of the story can be touched in lightly, without cluttering up the scene and without impeding the main current. High light and black shadow, the very life of drama, can be considerably modified in a novel without losing their effect. Mr. Patterson has not chosen to modify his contrasts much, however, for his eyes are so constructed and so trained that they see life as a rather spectacular affair.

The one weakness of Rebellion lies in the fact that we know nothing of Georgia's marriage to Jim Connor. As a rule, it is safe to say that unhappy marriages result from unwise precipitation in contracting them. If youth will insist on meddling with serious matters, youth cannot expect too much sympathy from a calloused world.

Rebellion is written in the rapid, succinct style of a journalist, gaining in turbulent force what it lacks in dignity. In this way, Mr. Patterson is the most modern of the moderns, a symbol of the times. For a while we may expect this sublimation of Rudyard Kipling to continue, then the tide will turn, and books in the journalistic manner will be left stranded for future tourists to come and look at. The vital liveliness of this manner, however, Mr. Patterson utilized effectively in his work, for it lends sharpness to his purpose.

HINTS TO SPEAKERS AND PLAYERS, by Rosina Filippi. Published by Longmans, Green and Co., New York. 1911.

Rosina Filippi is possibly better known in England than in the United States, but her manual on elocution will be no less useful here. She discusses the various phases of her subject simply and sensibly, and follows her analysis with exercises in which her points can be applied. It is not simply a dusty set of rules, but a lively and entertaining discussion, animated by numerous examples that serve the double purpose of illustrating and amusing.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE RED WIDOW. Clever dialogue and mediocre music.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Casino.—SUMURUN. Gorgeous pantomime.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—GERTRUDE ELLIOTT in WHITE MAGIC. Light comedy.
Daly's.—THE ROSE OF PANAMA. Musical comedy.
Empire.—ETHEL BARRYMORE in A Slice of Life and Cousin Kate. Delightful comedy.
Fulton.—MAKING GOOD. See below.
Gaiety.—OFFICER 666. See below.
Globe.—EDDIE FOY in OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—THE MILLION. Speedy French farce.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—MADAME SIMONE in THE RETURN FROM JERUSALEM. Good cast in interesting play.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—LOUIS MANN in ELEVATING A HUSBAND. Comedy of married life.
Lyceum.—MARGARET ANGLIN in LYDIA GILMORE. See below.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. See below.
New York.—JEFFERSON DE ANGELIS in THE PEARL MAIDEN. Musical comedy.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Variety, featuring Mordkin, Lopoukowa, and Pavlitzkaia.

BOSTON.

Boston.—THE FORTUNE HUNTER. Agreeable comedy.
Colonial.—THE PINK LADY. Tuneful and amusing.
Hollis Street.—ELSIE FERGUSON in THE FIRST LADY IN THE LAND. Pleasing historical romance.
Majestic.—HOLBROOK BLINN in THE BOSS. Strong melodrama.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—VIOLA ALLEN in THE HEREFORDS. Comedy with a purpose.
Shubert.—BARON TRENCK. New comic opera.
Tremont.—ZIEGFELD'S FOLLIES OF 1911. Showy variety.

PHILADELPHIA.

Adelphi.—POMANDER WALK. Idyllic romance.
Broad.—MRS. FISKE in MRS. BUMPSTEAD-LEIGH. Rippling comedy.
Chestnut Street Opera House.—THE CONCERT. Popular comedy.
Forrest.—BEN-HUR. Spectacular revival.
Garrick.—GET-RICH-QUICK WALLINGFORD. Popular and amusing.
Lyric.—EVERYWOMAN. Modern morality well staged.
Walnut.—THE COMMUTERS. Clever comedy.

CHICAGO.

American.—HANKY PANKY. Lew Fields's burlesque.
Blackstone.—PASSERS-BY. Pretty, romantic comedy.
Chicago Opera House.—WALKER WHITESIDE in THE TYPHOON. New arrival.
Cort.—VICTOR MOORE in SHORTY MCCABE. Comedy of ex-prize fighter in society.
Colonial.—CHRISTIE MACDONALD in THE SPRING MAID. Very popular.
Garrick.—MARIE DRESSLER in TILLIE'S NIGHTMARE. Returning favorite.
Grand.—IRISH PLAYERS. Repertoire of interesting dramas.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Illinois.—DONALD BRIAN in THE SIREN. New musical comedy.
McVicker's.—MOTHER. Domestic romance.
Olympic.—THE WOMAN. Political melodrama.
Powers.—CHARLES CHERRY in HIS NEIGHBOR'S WIFE. Comedy of married life.
Princess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—THE GREYHOUND. Striking melodrama.

EMPIRE—A SLICE OF LIFE.

Curtain-raiser, by J. M. Barrie. Produced by Charles Frohman, on Jan 29.

Maid ..... Hattie Williams
Mrs. Hyphen Brown ..... Ethel Barrymore
Mr. Hyphen Brown ..... John Barrymore

The burlesque modern drama which amused London last season has been presented to New York by the one actress whom we would most wish to see in the role of Mrs. Hyphen Brown. Ethel Barrymore delightfully parodied her own methods which were so seriously effective in Mid-Channel, and she was supported by two others with as keen a sense of the ridiculous. They poured out their life histories into the telephone, and studiously avoided the "aside" until Mr. Brown felt that he simply couldn't get along without it. When the maid delivered to each of her employers a telegram saying that all was discovered, the agitated recipients both started to flee. First they confessed, however, that they did not have a past, and their equal culpability in deception enabled them to go away together "out into the light."

Miss Barrymore's serpentine fashion of circling into a chair, Hattie Williams's wild gasps of horror, and John Barrymore's heroic anguish, were all pieces from the same comic spirit which set the audience laughing. Even their curtain calls were arranged with the same hyper-emotional effect. The whole novelty, which William Seymour announced as the work of members of the Empire Academy, was executed with perfect taste and unusual skill. It is another Barrie classic of a rather different kind from its predecessors from the same pen, although treated in the same exuberantly humorous way.

COUSIN KATE.

Comedy in three acts, by Hubert Henry Davies. Revived by Charles Frohman, on Jan. 29.

Heath Desmond ..... Leslie Faber
Rev. James Bartlett ..... Ernest Stallard
Bobby Spencer ..... George Tobin
Mrs. Spencer ..... Mrs. Thomas Whiffen
Amy Spencer ..... Jane May
Jane ..... Georgie Mendum
Kate Curtis ..... Ethel Barrymore

Cousin Kate wears well. On its second revival in New York, with a new cast, it charmed the audience, despite certain defects of a first-night performance. Miss Barrymore's light and easy comedy was pleasantly contrasted with the somewhat cloying sentimentality and pathos of her later passages. Jane May made such a completely vapid, mindless creature of Amy Spencer, that it seems impossible to believe she should ever have attracted so clever a man and so graceful a lover as Leslie Faber's Heath Desmond. Ernest Stallard portrayed a very incredible Rev. James Bartlett, but a fitting companion for Amy. Mrs. Thomas Whiffen, the only member of the original cast, played the nervous Mrs. Spencer with the correct amount of embarrassment, which left no doubt that Amy inherited her traits. Georgie Mendum made the servant an individual, and George Tobin completed the cast. It was a thoroughly artistic performance, showing excellent direction.

NEW AMSTERDAM—THE TRAIL OF THE LONESOME PINE.

Drama in four acts, by Eugene Walter, from the novel by John Fox, Jr. Produced by Klaw and Erlanger, on Jan. 29.

June ..... Charlotte Walker
John Hale ..... Berton Churchill
Bob Berkley ..... Richard Sterling
Uncle Billy ..... George Woodward
Ole Hun ..... Lillian Dix
Judd Tolliver ..... W. S. Hart
Dave Tolliver ..... Willard Robertson
Loretty Tolliver ..... Alice Lindahl
Cal Heaton ..... Cyrus Wood

The moment of June's entrance in The Trail of the Lonesome Pine was as effective as any star could desire. The curtain rose on a wild scene in the midst of the Cumberland Mountains—rocks, a brook, and the gaunt pine tree. June's betosseled head appeared over a bunch of furze well up on a ledge. She looked about with the quick glance of a watching animal. Then, barefoot, and clad in sumac-colored rags, she crept rapidly along the rock, leaped the brook, and sprang down to listen at the foot of the pine. Detecting a sound far down the trail, she was off in a flash—a will-o'-the-wisp of the wilderness. Our imaginations were touched. Then, for two solid acts nothing happened to touch us again. It was unfolded that June was the daughter of a mountaineer, Judd Tolliver, belonging to a clan similar to the poor white trash found in the Carolinas. She met and fell in love with a young man from New York, Jack Hale, who was promoting a mining industry in the Cumberland district. We looked forward to a fight between the natives and the invaders, but instead listened to a lot of cheap stuff about Jack's not wanting to marry June, after he had been educating her for a year, because his family wouldn't like it. Then some would-be humorous moments were passed when the funny young friend of Jack's tried to explain to June the proper use of night-dress and a "combination." Jack's sister had sent for "the little savage." June had a first cousin, Dave Tolliver, who desired her in marriage, after the manner of backwoods people. He lurked about a good deal and threatened trouble. When June learned that Jack would probably not lead her to the altar, she went back to the mountains to be present at the outbreaking of a long-standing blood-feud between her family and the Farrins. The third act by itself is a very good piece of action; the countryside is aroused, and a bitter fight impending. Here we get suspense and all the thrilling qualities of melodrama, coupled with something that strikes deeper—strong, genuine emotion and the revelation of a nobility in June's character. Dave's father is killed. Dave himself shoots Berkley, Hale's friend, and June conceals him. She preaches a bit about forgiving one's enemies, but she is convincing and shows herself a bigger Christian than Hale is. Then he decides to marry her, and peace settles down over everything and everybody.

The play is full enough of things to interest, but act three is the only one worthy of Mr. Walter. The attempt to transcribe June's mystical nature is unsuccessful. The sentiment is not lofty enough to be poetic, nor simple enough to be appealing. Windflowers springing from tears may be a pretty thought, but on the stage it doesn't go with the wilds of the western Virginian mountains. What we read and like in books strikes us very differently when we hear it over the footlights. All of which goes to show that, unless a writer is a genius, he must handle lyricism carefully. The idyl and the melodrama don't fit; the former should have been curtailed and the latter accentuated. As it is, there are too many things started that get nowhere.

Charlotte Walker played June with a great deal of charm, and clung to her dialect consistently, and she probably knows more about mountain dialect in Virginia than the whole raft of New York critics. She did not resist the temptation to look as pretty as possible. Imagine a pink, sea-shell "complected" girl imbibing moonshiner's whiskey straight! If she had shown the effects of sun and wind on her arms and face, the character might invite more serious consideration. The rest of the cast gave consistent characterizations in action *and* make-up. W. S. Hart's performance of the father was very strong, of great breadth and conviction. Willard Robertson as the wiry nephew, gave a masterful impersonation. Alice Lindahl as Loretty struck a deep note in the third act, and is fulfilling the promise she gave as an amateur. Cyrus Wood was a perfect type of the hopeless, white trash youth. Berton Churchill and Richard Sterling were Hale and Berkley, the former robust and the latter in a futile role.

The scenery was good, and extremely effective, except for the shadows on the sky and the faulty management of the lights. Whenever June became mystical, the New Amsterdam new pipe organ, purchased for effects in Ben-Hur, got busy and spoiled things. The off-stage music tended to make the lyrical passages ridiculous.

LYCEUM—LYDIA GILMORE.

Drama in four acts and five scenes, by Henry Arthur Jones. Produced by Louis Nethersole, on Feb. 1.

Lydia Gilmore ..... Margaret Anglin
Mrs. Stracey ..... Jane Tyrrell
Maisie Gilmore ..... Gertrude Hits
Dellar ..... Margaret Johnson
Agnes Rennie ..... Winifred Arthur Jones
Richard Benham, K. C. ..... Lee Baker
Dr. Clement Gilmore ..... John Blair
James Stracey ..... John Miltern
Tom Rendle ..... Wilfred Draycott
Ned Gilmore ..... Daniel Burns
Mr. Stallard ..... T. C. Hamilton
Max Stallard ..... Malcolm Owen
Jarrold ..... William Sampson
Truscott ..... Frederick Powell
The Judge ..... Halbert Brown
Mr. Sharbrook, K. C. ..... Henry Vaughan
Usher of the Court ..... Peter Bassett

Margaret Anglin has resumed her tenancy of a Broadway theatre in a play which recalls the thrilling dramas that were in their heyday of popularity ten years ago. Whatever its fate might have been at that date, it is not likely to enjoy more than moderate success this Winter, despite its very substantial climax, which is adroitly handled by both author and actors.

This climax occurs in the cross-examination of the heroine, just as in Mrs. Dane's Defense, by the same author, and in three other plays produced this season. The court-room as a setting is beginning to pall, however, and loses much through its lack of novelty. Then the finale, in which the beleaguered and broken heroine sinks to sleep, clasping his boy's toy automobile as her devoted gentleman friend gazes down upon her, bears a rather pallid complexion. Lydia had confessed her husband's crime in order to keep her son out of the witness box, and the husband had contrived to commit suicide in jail. The crime which resulted so gloomily, was the murder of James Stracey when Dr. Gilmore went to a rendezvous appointed by Mrs. Stracey. At the very moment of this disaster, Lydia Gilmore was rejecting the suit of Richard Benham, who thus knew that Lydia lied in declaring that Dr. Gilmore had not left the house during the night in question. By various incidents Mr. Benham was forced to appear as counsel for the prosecution, but even his pre-arrangement with Lydia Gilmore failed to save her husband from an anonymous letter which broke down their line of defense.

Lydia Gilmore is an artfully handled dramatic story, but not a commentary on life, except possibly in adjusting Dr. Gilmore's punishment to his crime. As a drama, however, it does not escape technical blemishes: the exposition is far too long; the minor plot concerning the love affair of Maisie Gilmore and Max Stallard is rather ineffectual in relieving the tension of the serious main plot; the fate of Richard Benham after his treachery to his profession is disregarded. He must have been involved in Lydia's confession and have been subjected to trial and disgrace.

Miss Anglin's ambition to remain in comedy is not served by this drama, for her role is unvaryingly emotional from start to finish. Of course, she plays it with her accustomed force, which in no wise sinks below her past standard, although it does not add any particular laurels. Her easy command of resources makes her work constantly interesting as a

histrionic exhibition, but does not compel more than cool admiration.

A spectator maintains much the same attitude toward the whole performance, for the cast is competent through its lengthy list. John Blair suffered effectively. Lee Baker sacrificed his legal profession to his loyal love with considerable force. Wilfred Draycott gave some body to the conventional bachelor uncle, William Sampson added vitality to the constable of Chelmsbury, Jane Tyrrell was both attractive and credible, and John Miltern showed individuality in his style. Three roles were marked with graceful elocution by Winifred Arthur Jones, Halbert Brown; and Henry Vaughan, and the roles allowed little else. Frederick Powell made a favorable impression as the butler, but the others were inclined to be stiff and to lack spontaneity.

The care spent upon the production was evident in the tasteful settings no less than in the acting. After all, however, the care intrudes in the obvious manipulation of the mechanism, and leaves the audience rather cold toward Lydia Gilmore.

GAIETY—OFFICER 666.

Melodramatic farce in three acts, by Augustin MacHugh. Produced by Cohan and Harris, on Jan. 29.

Batseto	M. W. Rale
Michael Phelan	Francis D. McGinn
Whitney Barnes	Percy Ames
Travers Gladwin	Wallace Eddinger
Helen Burton	Ruth Maycliffe
Sadie Small	Vivian Martin
Mrs. Burton	Camilla Crume
Alfred Wilson	George Nash
Watkins	Charles K. Gerard
Police Captain Stone	Ralph Delmore
Kearney	Thomas Findlay

When melodrama and farce join forces they make a pretty good entertainment, if the onlooker can keep his laughs and shivers from getting in each other's way. He can't always in Officer 666, and so the entertainment isn't quite as good as it might be. But it has novelty enough to make one forget his occasional uncertain feeling about just what emotion is being appealed to—novelty enough when things get really going to make him even forget how talky the first act is, and that is enough to carry the play.

The play tells the incredible story of what happened when Travers Gladwin returned suddenly from Europe and found a painter of fake masterpieces not only bearing his name, but about to make away with the chief treasures of his art gallery along with the girl whom fate obviously meant to be Mrs. Gladwin. After a busy evening the girl and the pictures were rescued and the expert impostor, who turned out to be not a bad sort, after all, donned the breezy uniform of Officer 666 and made his escape. Some of the threads of the story need weaving together a little more carefully and some of the situations can be worked out more laughably, but even as it stands it is interesting and amusing.

Percy Ames does the most effective acting in the part of a pretty conventional comedy Englishman. Wallace Eddinger is most amusing when he is masquerading as the policeman. The rest of the time his part is rather lean. George Nash, excellent as he is, would have been better yet if he had made the picture burglar more of a character role. Ralph Delmore and Thomas Findlay did two small parts with their usual skill, and Francis D. McGinn made Officer 666 laughable and almost lifelike. Ruth Maycliffe gave a very bad imitation of Billie Burke, and Camilla Crume made a lot of noise that was irritating without being funny.

The art treasures were very, very dreadful.

IRVING PLACE—DIE MUSTERWEIBER.

Operetta in three acts, with book and lyrics by Paul Hubl and C. Quedenfeldt, and music by Franz Werther. Produced by Gustav Amberg, on Jan. 31.

Fürst Xaver Nikodem XXIV	Herr Home
The Crown Prince	Paul Verheyn
Frl. von Ziegenbein	Georgine von Neuendorff
Graf Waldenfels	Louis Praetorius
Baron Hartenau	Herr Jakiltsch
Jagdjunker von Sprinz	Christian Rub
Helimuth	Eugen Keller
Sebastian	Herr Home
Commissioner	Ernst Robert
Annemarie	Hedwig Richard
Eva	Vilma Conti
Lieselotte	Frl. Varady
Frau Maier	Lina Hänseler
Friedel	Hans Marlow
A Sergeant	Herr Gruenau

Augmented by some of the more versatile members of the stock company, the Viennese operatic organization offered for the first time in America Die Musterweiber, which may be translated either as Model Wives or Sample Wives. As in other Vienna importations, sinuous waltzes are important, but unlike them it does not entirely depend upon this style of music, as Herr Werther has supplied a number of spirited marches. Werther's music is not of the so-called popular variety, but will prove more lasting.

The authors have furnished a book which starts swimmingly, for the humor is genuinely funny, and displays some originality, an improvement upon most operatic librettos. A depletion of ideas and haste to bring things to a satisfactory ending mar the closing act.

A little mountain village left without men by the ravages of war is ruled by the women in up-to-date suffragette style. Tired of their Adamless Eden they petition their prince for husbands. A commissioner selects three samples for the prince's inspection, one of the samples being a young peddlar who has strayed into the place and has been clothed in female attire by the town policewoman. In a nearby hunting palace with his crown prince, his retinue is isolated at the prince's command owing to a little flirtation. Pining for feminine companionship they kidnap the samples and bring them to the palace, where their revelries are interrupted by the prince's unexpected appearance. Charmed by the beauty and vivacity of the two real specimens, the ruler grants the women's request, and a happy finale is consummated.

Foremost in the merriment and principal in the plot is Hans Marlow as the disguised sample. Herr Marlow, always a pleasing singer, was a treat as Friedel, and never offended as the bogus female, for he was always masculinely feminine. Paul Verhyn's delightful tenor, again heard to advantage, was rewarded with a liberal share of encores. Vilma Conti and Hedwig Richard, the two irresistible samples, sang effectively. Their personalities fitted the roles they essayed. Christian Rub and Georgine von Neuendorff pleased in their little set-tos, and Herr Home was an agreeable person as the Prince. The chorus behaved well, and Herr Glans directed with his customary enthusiasm.

FULTON—MAKING GOOD.

Drama in four acts, by Owen Davis. Produced by William A. Brady on Feb. 5.

Morton Lawrence	Charles Lane
Tom Lawrence	William Courtenay
Dan Regan	Griffith Evans
Bradley Harris	P. F. Barrett
Pete Selby	John Willard
Billy Bishop	James Lounsbery
Judge Deane	Frank Hatch
Davy	Robert Lawler
Costigan	L. C. Phillips
Little Joe	C. Wilson Hummel
Anderson	Paul Harris
Clifford	Fred Hornby
Deronda Deane	Doris Keane
Lelia Regan	Alma Belwin
Mrs. Lawrence	Isabel O'Madigan
Widow Leigh	Ada Gilman

Third Avenue has walked over to Broadway and taken up its abode, which cannot conceivably last long, at the Fulton Theatre, with a play that sounds like a chapter from the adventures of Claude Eclair, Fair Rosamond, and Desperate Desmond. Claude—only this time it is Tom—had a father who passed his time in mortgaging his beautiful New York home and his extensive estate in the Maine lumber regions. His object was to give Tom a chance to recover from his college course, which apparently consisted largely of football, and to defeat the transparent schemes of Bradley Harris, who held the mortgage. Mr. Harris was anxious to float the Lawrence loan in order to force Tom to marry Lelia, his daughter, who loved Tom madly. With the instincts of a hero, however, Tom loved a simple country maiden named Deronda Deane, and for her sake he knocked out the camp bully, Pete Selby, in a spectacular round before the second curtain, and for Lelia's sake he dynamited Mr. Harris's dam on the Penobscot to let the logs float past the rear window in the last act. These logs brought $50,000 spot cash, which gave Mr. Harris his quietus and reunited Tom and Deronda.

If the audience will assume the mood in which they listened to Mr. Brady's spectacular revival of Lights o' London last Spring they can extract great amusement from the career of Tom Lawrence among the lumberjacks, but as a *bona fide* appeal to the over-civilized emotions of Broadway, Making Good does not live up to its title. Lelia remarked that it is hard to tell a good girl, and perhaps it is equally difficult to pick a good play; at any rate, something went wrong this time.

Of course Making Good has its points, although they are not enough to commend the drama. Undeniably it is well staged, especially in the rough and tumble scenes, in which nobody excels Mr. Brady. William Courtenay played spiritedly in his active scenes and gracefully in his love episode; Doris Keane was picturesque in a setting rather foreign to her talents; Frank Hatch as the tipsy uncle gathered his quota of laughs; Ada Gilman as the comedy widow was an excellent running mate; Griffith Evans did everything a villain should do; Alma Belwin looked more attractive than her role; Isabel O'Madigan was a very motherly mother; John Willard was terribly brutal, after the fashion of the State of Maine.

In fact, an admirably balanced and competent cast did the futile things required by Making Good, but the play is quite guiltless of ideas. Those that like that sort of thing will find that the sort of thing they like—and that is the whole truth of the matter.

GRAND OPERA HOUSE—MACUSHLA.

Romantic comedy in four acts, by Rida Johnson Young. Produced by Augustus Pitou on Feb. 5.

Sir Brian Fitzgerald	Chauncey Olcott
Warren Fairchild	Charles Wellesly
Sandy McNabb	Robert V. Ferguson
Thomas Wiggins	E. H. Reardon
Dinny O'Mara	George Brennan
Will Dorkins	F. Gatenby Bell
A Bookmaker	Edmund Shalet
Patricia Boyer	Gail Kane
Mrs. Boyer	Jennie Lamont
Gwendolyn Fairchild	Katherine Clarendon
Lady Dorothy Hammond	Alice Farrell

A loyal audience ecstacized over the return of Chauncey Olcott in a play whose every turn could be comfortably foretold. Every one in the crowded theatre knew the big villain would try to steal away the hero's estate; that he would try to do something wicked to the wonderful mare, Macushla, and fail; that Macushla would win the race and save the estate; that the hero would wed the heroine and the funny man the funny woman, and the wicked villains be thoroughly foiled. The one surprise came when the girl didn't ride Macushla—it just didn't seem as if Chauncey Olcott, brave as he was, would go into that race. But he did, and won, bedad! in white silk tights and thunders of applause, and had a big green wreath handed over the footlights to him for it.

There is only one Chauncey Olcott. Age cannot wither those noble limbs of his, nor the incense from thousands of worshippers tarnish the molten gold of his voice. He has a song called "The Girl That I Call Sweetheart," that the ushers must have sold a great many copies of—it's a good Olcott song.

Beautiful Gail Kane was the tomboy heroine. Perhaps she wasn't allowed to act. But she was very lovely to look at. Robert V. Ferguson was a Scotchman and Jennie Lamont an Irishwoman, and they both made the audience laugh a great deal. Macushla looked very weary after the big race.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Du Barry was played at the Academy last week. Priscilla Knowles was seen in the title-role. Robert Vaughan was the king, James J. Ryan, the Duke de Richelieu, Julian Noa, the Duke de Choiseul, and Marie Curtis, the Duchess de Chateauroux. The minor roles were more adequately realized than the principal ones.

BROADWAY.—Reginald de Koven's comic opera, The Wedding Trip, closed a six weeks' engagement Saturday night. To-morrow night the Weber and Fields's Jubilee will have its brilliant opening.

LIBERTY.—Marie Cahill will open in The Opera Ball on next Monday night. Sydney Rosenfeld has made the adaptation for Miss Cahill from the German book by Victor Leon and H. von Waldburg. The original score by Richard Neuberger will be played under the direction of Josiah Zuro. Associated with Miss Cahill are Harry Conor, Harry Fairleigh, Edward M. Favor, George Lydecker, Ann Tasker, and Alice Gentle.

MANHATTAN OPERA HOUSE.—Kindling, which seems to have attracted attention too late for it to be harbored in a Broadway house, played last week at the Opera House. The play deserved a long run in New York, for even if it is of a sordid theme, it is drama from start to finish, built on a vital theme. The endorsement given the play by prominent men of letters gives hope to the rumor that the play will be brought back to the city. The acting of Miss Illington is superior to any of her previous work. Frank Camp and Annie Mack Berlein are continuing their former good acting. George Probert, whose work as Steve in the original cast amounted to a personal hit, is no longer in the cast, and he is missed. In days when vital drama is on the languish, Kindling should be seized on by hungry drama-lovers. This week, Over Night is playing, minus Herbert Yost and Margaret Lawrence, the hits of the piece last year. The cast includes Madge Kennedy, Ernest Truax, Florence Huntington, Sadie Harris, Grace Griswold, Terese Teagle, Arthur Aylesworth, Robert Kelley, Harry S. Hadfield, George Seibolt, Tom Lemonier, and Joseph Dillon.

METROPOLIS—The Cecil Spooner stock company last week performed Two Little Vagrants. Rowden Hall as George d'Armont, Howard Lang as Mulet, Retta Villers as Zephyrine and Cecil Spooner as Fan Fan stood out from a good cast. This week, The Wolf; next, Mrs. Wiggs of the Cabbage Patch.

PROSPECT.—The Man of the Hour was performed last week by the Prospect Stock company. Paul McAllister gave a forceful performance as Alwyn Bennett, and Irene Timmons was good as Dallas Wainwright. Sue Fisher continued her clever work last week as Cynthia Garrison. This week, The Girl from Rector's.

WEST END.—Mutt and Jeff kept the audience in roars of laughter at the West End Theatre last week. R. F. Freeman as Mutt and George Edwards as Jeff were amusing and clever. William Naughton did some excellent singing, and George W. Barbier's voice pleased the audience. Viola Hopkins gave a creditable performance as Cirrillo, and Lillian Goldsmith was clever in the part of the maid. This week, Lew Dockstader and his own great minstrels, including Neil O'Brien, Lew Copeland, Manuel Romain, Happy Naulty, Don Ferrandon, Master Charles Lee, Pete Detzell, Major Nowak, John Burke, George Faust, and sixty others.

NEW PLAY FOR LACKAYE.

The Curious Conduct of Judge Legarde, described as a new and unusual play in three acts, by Victor Mapes and Louis Faust, will be given its first presentation at the Apollo Theatre, Atlantic City, Feb. 21, by Wilton Lackaye. Mr. Lackaye is now on a short tour in The Stranger, but rehearsals are being held every day. No information concerning the story of the play has been given out, but it is understood the role of Judge Legarde will give the star an opportunity for character impersonation equal to that of his Svengali in Trilby. The supporting company will number twenty.

GERTRUDE ELLIOTT IN PINERO COMEDY.

Sir Arthur Wing Pinero's comedy, Preserving Mr. Panmure, which ran for over five months at the Comedy, London, will be presented in New York by Charles Frohman with Gertrude Elliott in the leading role. This is by arrangement with the star's managers, Liebler and Company. The first rehearsal of the play took place Monday, and the premiere will come within the next four weeks.

PITTSFIELD THEATRE BURNED.

Pittsfield, Mass., suffered a $250,000 fire loss on Jan. 28, the Academy of Music being one of those large buildings that was totally destroyed. Although nearly every actor and actress of prominence has at some time acted in it, about three years ago it was converted into a music and moving picture house, under the name World in Motion. The fire started in a clothing store underneath it.

White, N. Y. Lillian Albertson Tully Marshall Isabelle Fenton

SCENE FROM ACT III IN THE TALKER

PERSONAL

RAYMOND.—A year and a half ago, Maurice F. Raymond, professionally known as the Great Raymond, arrived in London from South America on his world tour with his performance of magic. His troup was the first foreign attraction to play in Lisbon after the Portuguese Revolution, when the President of the new republic was his patron. In Madrid, he was watched by the King and Queen of Spain from the royal box in the Circo Parish, every Thursday night of his month in their capital. He is now in India, and will soon return to the United States. During his picturesque trip the Great Raymond is said to have received the largest salaries, guarantees, and percentages ever paid to any magician in Europe.

HART.—W. S. Hart, now in The Trail of the Lonesome Pine at the New Amsterdam, began his stage career in 1888 with D. E. Bandmann. He played later with Lawrence Barrett, Margaret Mather, and Robert Downing. In the Union Square production of The Gladiator, with Prescott and MacLean, he attracted attention by a powerful performance of Phasarius. He played William Shakespeare in Madame Rhéa's play, When Bess Was Queen. For a long time he was leading man with Modjeska, and performed a wide range of roles with great variety. He was the warrior Napoleon, the wily Iago, the impassioned Armand, the gentle clergyman, Julian Gray, in The New Magdalen, the gallant and witty Benedick, Mark Antony, Angelo in Measure for Measure and Macbeth. This strong array of roles had as counterparts the sterling characterizations of the great Polish tragedienne. In 1899 Mr. Hart was Romeo in Julia Arthur's production of the Shakespeare romance, and gave an impersonation of passion and force. His more recent roles, in The Squaw Man and The Virginian, were forerunners to the larger opportunity he has as Judd Tolliver. He stands forth as one of the salt of the earth, towering and commanding. The primitive energy, the unflinching cherishing of a hereditary hatred and the barely perceptible softening toward the end, contribute to make his performance memorable.

WILLIAMS.—Hattie Williams's only appearance so far this year is unique. She joins the two Barrymores in the fun of The Slice of Life at the Empire with an imitative skill which most of us did not know she possessed. It is good to see that she has not become disgruntled over not finding an appropriate starring vehicle. Her humorous impersonation of the butler in the brief Barrie skit is quite as refreshing as anything she has ever done.

FAIRFAX.—Marion Fairfax, writer of The Talker, is a woman who realizes the dangerous combination of feminine over-enthusiasm and advanced socialistic ideas. She has embodied these in a play which points out in no uncertain fashion the uselessness of the idle married woman with instincts for what is fine and with no intellectual balance. She makes the material dramatic by showing the harm which such a woman can create. Miss Fairfax has given us a timely play, and one which is arousing thought-interest. The Chaperon and The Builders are two other works from her pen, the first played by Maxine Elliott, the last-named soon to be reproduced in the city. Miss Fairfax is said to be now at work on a play in which another familiar type, the pseudo-Bohemian, is the subject. She does not side for or against woman suffrage, but simply says it is inevitable.

Moffett, Chicago

GEORGE NASH

NASH.—George Nash, as the international crook in Officer 666, gives us a characterization so different from his previous work that we wonder where the limit of his resources lies. We have seen him in the romantic role of Vavin in The Harvest Moon, by Augustus Thomas, in which Mr. Nash did the most sympathetic work of his career. In the same playwright's The Witching Hour, he gave a vivid character sketch as Hardmuth. His work last year in The Gamblers was noted by all the critics as a particularly sympathetic portrayal of a rather weak and unadmirable man. Undoubtedly the perfect running order of the rapid-fire farce now at the Gaiety is due in large measure to his precision as a director as well as an actor.

HOLMES.—Taylor Holmes, who contributes the special article to this issue, is about to reap the reward of his industrious and intelligent efforts on the stage, for Henry W. Savage has announced his intention of starring the young actor after a season in musical comedy. This musical comedy, Somewhere Else, by Avery Hopwood and Gustav Luders, is perhaps a further test of Mr. Holmes's versatility, of which there can be no doubt in the minds of those who have watched him in The Million, The Commuters, or earlier plays.

THE PRODUCER.

Ned Wayburn has announced several members of the cast for The Producer in which he is to star. Billie Fay plays the part of the angel; Henry Hall the part of the author; Henry Clark; Arthur Wells, the costume designer. The Producer opens in Waterbury, Conn., on Feb. 5, and comes to Hammerstein's Victoria on Feb. 19.

James J. Barry, a character comedian, formerly in The Ham Tree, will play the stage-doortender.

Lew Finnerty, formerly in The Summer Widowers, will play Daffy Smith, the assistant stage-manager.

LORNA DOONE DRAMATIZED.

Willard Holcomb, the dramatizer of St. Elmo, has turned his attention to Lorna Doone, and his new version of that old story is now playing successfully in the West. Produced at the Belasco, Washington, D. C., it moved to the Burbank, Los Angeles, Cal., and last week was in Oakland.

AUTHOR OF MADAME X DEAD.

Alexandre Charles Bisson, the French dramatist, died in Paris on Jan. 28. His greatest fame in America came from his play, Madame X. He was born in 1848.

THE MATINEE GIRL

ONE who was a guest at her birthday party—the birthday cruel London insists is the seventy-third—tells me that Sarah Bernhardt will come back to say "good-by" again to us next year. Her next visit, if she be true to her resolution, will be to the vaudeville houses, and here, as on the other side, she will edit the list of other performers, rigorously blue-penciling all displays of equine education and all "dog acts."

John Barrymore will soon resume his starring, the next vehicle to be Half a Husband. The author of the matrimonial half portion play is William J. Hurlburt, who began his career as the author of The Fighting Hope and The Writing on the Wall, affording stellar opportunities for Blanche Bates and Olga Nethersole. New York, also serious, is a drama which the young playwright has already catalogued among his youthful follies, but the parentage of Little Miss Fix-It he makes no attempt to escape. Half a Husband is in the path of his determination to take lightly the serious affairs of life, which is the essence of comedy.

Margaret Illington shone upon her loyal Kindling Association at Samuel Merwin's apartment on a recent afternoon. The writers who have combined for propaganda of the excellence of Charles Kenyon's play and Miss Illington's interpretation of the chief character, pledged anew their proffered fealty to the young woman whose girlish spirits and rose and azure Paris frock were in so striking contrast to the depression and ugly clothes of the character with which she has become identified.

Kathryn Kidder in illustration of the ebullient spirits of Ellen Terry, tells of meeting her at the entrance to the Globe Theatre, in London. Miss Terry flung her arms about her, crying: "Fawncy your being here! What's brought you? What has happened since we met in the States?"

"For one thing, I've married," returned Miss Kidder.

"Ah! You've a husband! Dear! Dear!" retorted Miss Terry. "I have several."

Aphie James has been trying out a sketch, Holding a Husband. Those who recall Louis James's serene domesticity at Monmouth Beach assert that his energetic young widow is playing a straight part.

MARION MANOLA AND BLANCHE BATES

On a Country Road, near Ossining, N. Y.

Bijou Fernandez Abingdon's pleasantest souvenir of the successful Stage Children's Christmas Festival, is Kate Douglas Wiggin's new book, inscribed by the author: "To the Real President of the Stage Children's Christmas Festival from the inept, but willing, mere Honorary President."

Bessie Clayton has brought back from her two triumphant years in Paris good news for those whose study is to melt their ponderous flesh. By right of height Miss Clayton should weigh 145 pounds, but being a dancer she keeps far below that comfortable weight—thirty-five pounds below. She told me the secrets of how she contrives to weigh 110. The secrets are three: Hot salt baths three times a week, before retiring. "Weakening, but sure to melt fat," says Miss Clayton; walking eight to ten miles daily, and one full meal a day.

Adelaide Manola, daughter of Marion Manola, the former prima donna, and wife of Rupert Hughes, author of Excuse Me, is one of the coterie that pays frequent visits to that place of comfort and hospitality, Blanche Bates's home at Ossining. The photograph published on this page shows hostess and guest driving across the hilly acres on their way to the village.

N. C. Goodwin, recovering from a slap that an athletic Lamb recently gave him on the back, said: "Oh, yes, I know you fellows like my acting, but who wants to play to deadheads? I have no ambition to be an actors' actor. It's like the lawyer who was defending a man tried for murder. After the verdict all the other lawyers came crowding around and congratulated him. 'You've made a great speech, a record-breaking speech,' they said. 'Thank you,' he answered, with a long face. 'But I suppose you noticed that they're going to hang my client.' That's the way an actors' actor feels when he has a professional audience and the paying public stays away."

No one can truthfully classify John Mason with the "lazy actors," if there be such. Mr. Mason, at fifty-three, says he intends to remain on the stage ten years longer, and he wants to whet his energies on ten more plays, one for each year.

If I were asked to name the happiest actor on the American stage I should answer, "But he isn't on the stage. He's on a farm." That actor is Fred, brother of Will Courtenay, distinguished for his Arsene Lupin, and who is rehearsing in Edward Sheldon's Romance, in which he is soon to star. The elder, by twenty-three months, of the Courtenays has turned a permanently cold shoulder upon drops and props, upon doorkeepers and makeup tables, and is starring on a big dairy farm at Oxford, Conn. The from-sunrise-to-sunset performances are becoming to Fred Courtenay, who never looks quite so handsome on any stage as he does when, topped by a big slouch hat and encased in overalls, he drives out to his own fields on his own farm wagon. THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

MRS. PATRICK CAMPBELL

February 7.

MARIE CAHILL, now starring on tour in The Opera Ball, which she hopes to present in New York before the season's close.

FRANCIS WILSON, who is devoting a third season to The Bachelor's Baby, in which he fills the dual capacity of star and author.

ROBERT MANTELL, considered by many to be our foremost Shakespearean actor, now touring the Pacific Coast in his well-known repertoire, and who is announced to appear in a new Justin Huntley McCarthy play some time during this season.

MATHILDE COTRELLY, lately seen in German plays at the Irving Place Theatre, and now returned to Louis Mann's company, appearing in Elevating a Husband.

EBEN PLYMPTON, who until very recently was playing the role of Count Anteoni in The Garden of Allah, at the Century Theatre.

SADIE HARRIS, the clever niece of Lew M. Fields, now playing the lead in Over Night.

February 8.

ADA DWYER, who continues a second season in her excellent portrayal of 'Frisco Kate in The Deep Purple.

HUGH DILLMAN, now playing the juvenile lead in The Case of Becky, with Frances Starr.

WILL J. DAVIS, than whom there is no better known or more popular figure in the Chicago theatrical world, manager of the Illinois Theatre there.

LILLIAN WEST, now on tour in The Pink Lady, the company headed by Frank Daniels.

ALFRED L. DOLSON, the popular press representative and business-manager, for a long time with Henry B. Harris's attractions.

CLARENCE ROGERSON, musical director with sundry Shubert productions, this season with Pinafore.

February 9.

MRS. PATRICK CAMPBELL, now appearing in London with Sir George Alexander as Mrs. Chepstow in Bella Donna, in which she has scored a great personal success.

CYRIL SCOTT, who has had rather a trying time of it this season, as witness his two efforts in Modern Marriage and A Gentleman of Leisure.

ORME CALDARA, who this season succeeds George Nash in the role of Wilbur Emerson in The Gamblers.

EDNA AUG, the musical comedy comedienne, last seen here at the Folies Bergere, since when she has returned to Paris, where she is vastly popular in the music halls.

GEORGE ADE, who has not turned his hand to playwriting since a year ago, when William H. Crane produced his U. S. Minister Bedloe.

ANTHONY HOPE, whose latest play, Helen's Path, was produced by Charles Frohman two years ago, at the Duke of York's Theatre, London.

STANLEY H. FORDE, recently seen at the Liberty Theatre in Modest Suzanne.

HAROLD H. FORDE, this season leading man with Kitty Gordon in The Enchantress.

February 10.

HELENA COLLIER GARRICK, who two days before celebrating this birthday will have opened with the Weber and Fields' jubilee.

HARRY BULGER, who has not appeared on Broadway in a long time, now touring in the musical comedy success, The Flirting Princess.

ADELAIDE CUMMING, seen this season as Madame Pichu in The Runaway, in the support of Billie Burke.

JOSEPH PHILLIPS, lately seen at the Broadway Theatre, as Willie Barnett in The Wedding Trip.

SYBIL CARLISLE, the English actress, remembered here with Daly's company, A Brace of Partridges, with William Gillette in The Admirable Crichton, and last season at Wallack's in Pomander Walk.

LYMAN B. GLOVER, formerly dramatic critic of the *Chicago Record-Herald*, afterward manager for Richard Mansfield and now general representative of the Kohl-Castle theatres in Chicago.

HARRY BULGER

February 11.

VALLI VALLI, recalled in Veronique, Kitty Grey, and The Dollar Princess, and now appearing in musical sketches in the London halls.

EDWARD E. ROSE, the playwright, two of whose most recent efforts are The Rosary and Rock of Ages.

FRANCES BRANDT, who has played in stock in Boston, Bridgeport and Indianapolis, and this season leading woman of the Thompson-Woods Stock, Brockton, Mass.

MILBURRY RYDER, long associated with the Shubert forces, now with Fritzi Scheff in The Night Birds.

February 12.

WILLIAM FAVERSHAM, now in his second season in The Faun, which play he hopes to produce in London a few months hence.

SARAH TRUAX, whose recent return to the stage should be cause for general rejoicing, as she has played a leading part in the trial performances given Charles Klein's new play, The Outsiders.

RALPH RIGGS, a comedian new to Broadway, who has made quite a hit with Kitty Gordon in The Enchantress.

JACK STOREY, the past four years prominent in Mrs. Robson's support, appearing in The Rejuvenation of Aunt Mary and The Three Lights.

KATIE BARRY, who delighted us in A Chinese Honeymoon and Fantana, but who has been conspicuous by her recent absence from Broadway.

February 13.

IDA FITZHUGH, who does a neat bit of comedy acting, without the least bit overdoing it, with Kitty Gordon in The Enchantress.

CHARLES BERNARD, author of The County Fair, which the late Neil Burgess made immortal.

JOHNSON BARNES.

REFLECTIONS

The members of William H. Crane's company and the staff of the Garrick Theatre gave a supper for Mr. and Mrs. Crane and Mr. and Mrs. Joseph Brooks on the stage of the Garrick Theatre after the performance on Jan. 26, of The Senator Keeps House. Responses to toasts were made by Mrs. Crane, Martha Morton, the author of the play, and Messrs. Brooks and Crane. An entertaining programme was provided by Marion Kerby, William W. Jefferson, and Cliff Wylie.

Kate Douglas Wiggin, the author of Rebecca of Sunnybrook Farm, was entertained by the New Century Club of Utica on Feb. 1, and addressed Colgate University at Hamilton on the following day.

Two plays on the Orpheum Circuit are Son of Solomon, played by Hugh Herbert and company, and The Bosun's Mate, played by Percy Waram. The first is in a measure a problem play, while the second is a highly amusing farce written by H. N. Sargent, an English humorist.

Frank Keenan was the first actor-manager to attempt the establishment of a permanent American home for the one-act play. He secured a small theatre in New York and presented there a series of playlets. The experiment was unsuccessful and he was induced to enter vaudeville with the best of his miniature productions. One of these will serve him as a vehicle on the Orpheum Circuit.

Jessie Millward and John Glendinning, two of the latest recruits from the legitimate stage, will present a one-act drama called Reaping the Whirlwind, on the Orpheum Circuit. Mr. Glendinning is probably best remembered as the original Taffe in Trilby. Miss Millward's most recent success was probably in Charles Frohman's production of Henry Arthur Jones's The Hypocrites.

Jock McKay, principal comedian with Lulu Glaser in Miss Dudelsack, is retiring from that company to begin a tour on the Orpheum Circuit. Mr. McKay is considered one of the most notable Scotch comedians in America and should prove a sterling vaudeville find.

For a week, William Sellery has been playing Cook in Over the River under difficulties. While suffering from nervous indigestion he has been filling a comedy role.

Julius Cahn, who has for a number of years published the Julius Cahn Official Theatrical Guide, will, the coming season, publish the guide in conjunction with R. Victor Leighton, in charge of the booking and traffic departments for A. H. Woods. It will be known as the Cahn-Leighton Official Theatrical Guide. Many new and important features will be found in the revised edition, and on the first of each month, from September to April, inclusive, a supplement will be published, covering many items of interest to advertisers and subscribers.

The father of Mamie Fleming died at St. Luke's Hospital, Philadelphia, on Jan. 25.

To decide relative endurance, a rope skipping contest has been arranged between Bessie Clayton, the toe dancer, and "Knockout Brown," a contender for the lightweight championship of the world.

Thurlow White is in his twenty-fifth week as leading man at the Hathaway Theatre, Brockton, Mass.

Through the coolness and presence of mind of Marion Sherwood and F. B. Kersome, a panic was narrowly averted during the performance of The Thief at the Gresham Opera House Jan. 19, at Arkadelphia, Ark. During the last act of the play some boys set fire to a barrel of refuse in the alley alongside of the theatre and then ran in the lobby of the theatre yelling "Fire!" Immediately there was a rush for the exits. Miss Sherwood, who was in the midst of a scene, realized the impending danger and continued with her speech, and with the aid of Mr. Kersome succeeded in gaining the attention of the audience and the disturbance was quelled.

Franklin Fox, comedian, and Lily Hughes, comedienne, late with The Burgomaster, The Royal Chap and other musical comedy successes, are now with Merle H. Norton's musical comedy, Casey Jones. At the close of the season they go to Porto Rico for eight weeks, returning in time to rejoin the Norton attractions, with whom they are engaged for next season.

Henry E. Dixey has filed suit against the Al. H. Woods Production Company to recover $5,600 under a contract to appear in Gypsy Love. The contract called for $600 a week.

The Opera House Reporter, a weekly theatrical journal, owned and published at Estherville, Ia., by James S. Cox and company, has been sold to Will H. Bruno, an actor.

Josephine Claremont recently settled her case against the American Ice Company out of court. The filing of the suit was the culmination of an accident which befell her about a year ago and caused a cancellation of her vaudeville tour.

George Seybolt writes to THE MIRROR that his pedometer registered 1,598 miles for the year ending Dec. 31, 1911, and that 200 of this was added during the Summer while he was visiting agents and managers' offices. His walking was not in vain, as he is now with the first Over Night company.

The native Hawaiians in The Bird of Paradise will give a Poi dinner as a compliment to the white members of the company on the stage of Maxine Elliott's Theatre immediately following the matinee performance to-day. The event will be conducted in native style. Poi is one of the favorite Hawaiian dishes. It is eaten from a large common bowl, with everybody seated on the floor and using only the fingers.

Bessie Clayton will do a romantic dancing drama entitled La Clair de la Lune, at the Weber and Fields's Jubilee to-morrow night. She made a decided hit in the number at the Olympia, Paris, whence she has come for the Weber and Fields's reunion. Angelo Romeo, a sensational whirlwind dancer from Europe, will accompany her in the specialty.

Margaret Illington's engagement at the Cort Theatre, Chicago, has been postponed until Feb. 5 to allow the actress a short rest before she leaves this city. Miss Illington will establish an unusual precedent by beginning her Chicago engagement in Kindling with a professional matinee.

John Cort has purchased a new three-act play of American life entitled Ransomed, by Theodore Burt Sayre and Cleveland Rogers. Mr. Cort will produce the play early next season.

Thomas V. Morrison, playing the role of Honesty in Max Hart's Everybody sketch, withdrew from the act at Keith's Theatre, Toledo, Feb. 3.

Laurette Taylor has signed a three years' contract with Oliver Morosco to play under his management. She will continue in her present part in Mr. Morosco's production of The Bird of Paradise this and next season, and will then be seen in a new play by Hartley Manners entitled Peg O' My Heart.

The tour of Thomas Jefferson will close under William A. Rosenbaum's management at Harrisburg, Pa., on Feb. 10.

Mr. and Mrs. Frank Losee were the hosts of the working staff of the Western Gamblers company at a cafe in Stockton, Cal., on Christmas. Mrs. Losee, professionally known as Marion Elmore, had charge of the dinner. Matt Snyder, his daughter Georgia, E. N. McDowell, Eugene Foxcroft, James Van Sickler, William Tansey, and Gus Lans were the guests.

Himmelein's associate players, featuring Besse Dainty, enjoyed a season of forty-eight weeks last year, and are now in their twenty-fifth consecutive week of the present season. The highest priced royalty plays are offered in repertoire. The company just closed a three weeks' engagement at Niagara Falls.

Maxwell Driscoll, formerly juvenile leading man with Thomas E. Shea, has joined the Clara Turner players for balance of season.

Elith Reumert, of the Royal Theatre, Copenhagen, gave the first of a series of readings from Hans Christian Andersen's Fairy Tales in Masonic Hall, West Twenty-fourth Street, on Jan. 25. The programme included The Little Match Girl, The Princess and the Pea, The Butterfly, The Swineherd, The Lost Pearl, and It Is Quite True. Mr. Reumert was assisted by Elsa Kellner, soprano.

A son was born on Jan. 22 to Mr. and Mrs. John Borland, of Park Avenue. Mrs. Borland was formerly Erminie Marie Clark, and appeared on Broadway in Girlies, Havana and The Pink Lady. Mr. Borland is an ensign in the United States Navy.

Maurice Renaud arrived from London, where has has been singing under Oscar Hammerstein, Jan. 22 on the *Savoie*. He made his first appearance here this season at the Metropolitan in the title-role of Rigoletto.

Sirota, the tenor Cantor of Warsaw, has been placed under contract by William Morris, acting in conjunction with Max Rabinoff, for a series of fifteen appearances in this country beginning Feb. 14 in Carnegie Hall.

Jack Rigney, who has been associated with the Lubin Picture Company, of Philadelphia, since last August, has left for Halifax, N. S., to join the W. S. Harkins company as leading man. The company will set sail shortly for Bermuda, the West Indies and several ports of Spain and provinces in South America. Last season Mr. Rigney was seen in support of Eugenie Blair in The Light Eternal.

Clara Greenwood, who is touring the South in the title-role of The White Squaw, is a beneficiary in the will of the late Mrs. Carolina Neustadter, who died Jan. 19, in her apartments at the Hotel Netherlands, Fifth Avenue. In private life Miss Greenwood is the wife of the theatrical producer, Winthrop G. Snelling. She will continue to tour in The White Squaw.

Mary Shinn, who hiccoughed unintermittently for seventeen days, got angry at a minstrel's jokes and her ailment ceased. She didn't like the staleness of the jests offered.

Edna May, with her husband, Oscar Lewisohn, attended a performance of Over the River at the Globe Theatre. In the second act, in which the Purity Brigade visits the prisoners in the Warden's room on Blackwell's Island, Peggy Wood, dressed as a Salvation lassie, which was Miss May's role in The Belle of New York, sang an invitation to Miss May to return to the stage. As the girls marched off the stage they showered Miss May with the flowers that were intended for the prisoners. The audience applauded until Miss May bowed her appreciation.

It is said that Lillian Russell, now rehearsing for the Weber and Fields jubilee, has received word that her application for a patent for the Lillian T. Russell dressing trunk has been granted. The trunk is of ordinary size, divided in the middle. On one side are several semicircular drawers, and on the other are three heavy plate mirrors and an electric wire to which can be attached three electric bulbs of 32-candle power. Miss Russell will put it on the market, they say.

Della Grace Potter, professionally known as Della Ward, one of Ned Weyburn's dancing girls, sued the New York Central Railroad for $15,000 damages for injuries sustained when alighting from a train in Albany, in December, 1909, when a member of The Rose of Algeria company. She was awarded a judgment against the railroad company for $1,500. A porter who was assisting Miss Ward off the train let go of her arm and she fell. She fractured an ankle, was confined in a hospital two weeks and for several weeks more was unable to fill any engagements.

Symona Boniface, the seventeen-year-old daughter of the late George C. Boniface, was graduated Jan. 29 from Wadleigh High School with a State diploma and on the honor roll of ten. Miss Boniface will enter the freshman class at Vassar College.

Louis Craig, who died in Salt Lake City on Jan. 7 was known as Louis Gregg in private life.

The latest play from the pen of Israel Zangwill, called The New Religion, has been barred from production in London by the assistant censor, Charles Brookfield, who is filling the duties of the office of Mr. Redfern, retired. Mr. Zangwill will produce the play in America under the management of Liebler and Company. Earlier the same week The Coronation, written by two women and endorsed by H. G. Wells, was also banned.

The special matinee given recently for the benefit of the Metropolitan Opera Company Emergency Fund netted about $12,000.

Harry A. Levy, the assistant ticket seller in the Lyric Theatre, who two weeks ago refused to admit a colored man and his friend, Louis F. Baldwin and Jennie A. Green, after they had bought tickets for the performance, was fined $50 in the Court of Special Sessions recently.

A judgment of $863.03, with $119.92 costs was given Meyer Resnick against Oscar Hammerstein last week in the City Court because Madame Tetrazzini failed to sing at Montreal, Feb. 7, 1910. It was testified that the singer had a fainting fit, but it was shown that she was singing that night in New York.

The American Druggists' Syndicate, now holding its annual convention in New York, bought out the entire house of the Century Theatre Jan. 26, attending the performance of The Garden of Allah in a body.

A theatre party composed of members of St. Joseph's alumnæ, of Brentwood, N. Y., will attend a performance of The Return of Peter Grimm at the Belasco Theatre, on Feb. 6.

An all-star vaudeville programme, arranged and provided by Percy G. Williams, was given at the Majestic Theatre, Brooklyn, on Sunday evening, Feb. 4, for the benefit of the widow of Battalion Chief Walsh, who lost his life at the recent Equitable fire. Over twoscore artists from the Percy Williams circuit participated. Charles S. Breed, manager of the Majestic, donated the house.

George Kelting, cartoonist, has just returned from a tour of the Southern States.

Robert Hyman has closed his engagement at Indianapolis and joined L. Morrison's The Sixth Commandment, to play the lead, opening in Peoria, Ill.

Marie De Trace left the Toler Stock company at Indianapolis and will be ingenue of the stock company now at Hoboken, N. J.

Mrs. Fiske opens at the Empire in Lady Patricia in February.

Charles Frohman has secured English and American rights to W. Somerset Maugham's new play, which is as yet unnamed.

Pinero's new play, The Mind-the-Paint Girl, takes its title from a song called "Mind the Paint," which was popular some years ago. The heroine is the singer of this ditty, a sort of a musical Rose Trelawney. It will follow Peter Pan at the Duke of York's Theatre, in London.

At least three Wild West shows will play the East this Spring. Among these will be the Young Buffalo Wild West, which will run from its Winter quarters in Peoria, Ill., to New England, stopping en route only at a few of the larger cities in Ohio, Michigan, and New York State. Lon B. Williams, general agent, is making New York his headquarters for several weeks.

Victor Lewis, brother to Lewis Waller, is to be business manager for all his brother's theatrical enterprises in this country.

Marc Klaw has acquired the American rights of Eva, the latest operetta by Frits Lehar, of Merry Widow fame. Mr. Klaw is also arranging to produce The Marriage Market and The Little Cafe, both musical comedies.

George H. Brennan is head of a company which is going to build a $200,000 theatre in Yonkers, N. Y.

Ettn and Kathryn Bryan, formerly with Rebecca of Sunnybrook Farm, are both playing Elsie Darling in different Over Night companies.

John B. Doris, manager, is seriously ill at his home in West Forty-fourth Street.

Henri French has filed a petition in bankruptcy, with $2,490 in liabilities and no assets.

Georgette Le Blanc made her last appearance in grand opera this season at the Boston opera on Jan. 22.

Sir Gilbert Parker is suffering from malaria at Hot Springs, Ariz., and has been obliged to cancel his lecture engagements.

Marion and Berrie Greenlee, daughters of a mining millionaire of Philadelphia, have gone into vaudeville with a bathing boy and girl act, under the name of the Graye Sisters. Their father does not approve.

A portrait of George Arliss as Disraeli, painted by Randolph, is in the lobby at Wallack's.

The American season of Sumurun has been extended by Winthrop Ames from eight to twelve weeks.

The complete cast for Werba and Luescher's forthcoming production of The Rose Maid is Edith Decker for the leading role, Edward Gallagher, Albert Shean, R. E. Graham, J. Numbird Duffey, Adrienne Augarde, Irene Bentley, Eugene Redding, Arthur Laceby, R. M. Bottomley, Dorothy Follis, Emilie Lea, Virginia Steinhardt, Millie Murray, Dorothy Stoy, Armour Potter, Florence Walton, Grace Palmer, May Emory, Sadie Melles, and Marie Russell.

Madame Maeterlinck (Georgette Le Blanc) occupied a box at the Hippodrome matinee recently and was much impressed with the production.

A company in When Knighthood Was in Flower did a week's business of $20 in Seattle recently.

The stage employees of Louisville recently netted $860 at a charity ball benefit. Tickets sold at 25 cents apiece.

Kathryn Osterman, recently at the Liberty Theatre with Sallie Fisher in Modest Suzanne, has been engaged by Louis Simon for A Persian Garden, a one-act operetta by Edgar Allen Wolf, which will soon be produced in vaudeville.

Florence Nash, who was the lisping girl in The Boys of Company B, will present a new playlet by William C. DeMille. Other parts will be taken by Minette Barrett and Joseph Jefferson.

A professional matinee was given at Miner's Eighth Avenue Theatre last Thursday.

During the last act of a performance of The Deep Purple, at the Alhambra Theatre, Stamford, Conn., recently, Lewis J. Cody, of the Cody players, fell through an eight-foot platform and broke a rib. He continued through the play, however, and through the week.

The Coburn players will again give performances at the annual assembly at Chautauqua, N. Y., July 25-27. Vida Sutton will be a reader at the association during the week of July 15.

The demand in Pittsburgh and vicinity for the asbestos, magnesia and other products of the H. W. Johns-Manville Company, has necessitated a move to Wood Street and First Avenue, where they now occupy an entire eight-story stone, reinforced concrete and steel building. This building, 31 by 96 feet in size, totals in gross floor space approximately 23,808 square feet, and is one of the most substantial structures in the downtown section of Pittsburgh.

Chapine, French prima donna with John Cort's production of The Rose of Panama, returned to the cast in Daly's Theatre last Thursday night, having been absent for seven performances, owing to a severe attack of laryngitis. The singer contracted a cold two days before the operetta opened.

Victor Benoit is now playing Charles Gray in Dillingham and Ziegfeld's production of Over the River with Eddy Foy at the Globe. Mr. Benoit was seen in The Arab early in the season. This is his first musical comedy engagement.

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NEW YORK THEATRE TO BECOME MOULIN ROUGE.

Florenz Ziegfeld, Jr., has effected arrangements with Klaw and Erlanger by which the New York Theatre will be transformed into a place of entertainment rivaling the music halls of Europe. The New York Theatre is to be rechristened the Moulin Rouge.

Prominent stars and artists now appearing under the management of Klaw and Erlanger and F. Ziegfeld, Jr., will appear in conjunction with the permanent organization to be formed. Among these stars will be Anna Held. The productions will be staged by Julian Mitchell. The entertainments being planned will be patterned after the Ziegfeld Follies, which have been the leading amusement of New York's Summer theatrical season at the Jardin de Paris, on top of the New York Theatre, for a number of years, and which, during the regular theatrical season have proved successful on the road.

The inauguration of the new policy at the New York Theatre will occur on Washington's birthday, Feb. 22. The New York Theatre is to be entirely renovated and redecorated and the promenades will be increased. Besides the usual night performances, there will be two matinees and Sunday night concerts. Smoking will be permitted at all performances but the matinees.

The new Ziegfeld productions on the stage of the New York Theatre will in no way conflict with Mr. Ziegfeld's regular production of The Follies at the Jardin de Paris June 1, for which the usual elaborate preparations are now being made.

The concert hall in connection with the New York Theatre, which was a delightful feature during Mr. Hammerstein's regime, will again be opened, and here refreshments will be served. The scale of prices for the Moulin Rouge will be $2 per seat for the entire ground floor; $1 a seat for the entire balcony, and 50 cents a seat for the entire second balcony. Fresh novelties will be introduced in the programme each week.

MR. BLACKTON'S MUSICAL COMEDY.

The feature of the mid-Winter social gathering of the Atlantic Yacht Club this evening, Feb. 7, at the Waldorf, will be the musical comedy, On the Wings of Love, written by J. Stuart Blackton, of the Vitagraph Company, and Alfred J. Doyle, and presented by the Amateur Dramatic and Music Society. Motion pictures form a part of the action in the comedy, which is staged under the personal direction of Mr. Blackton, who is the Commodore of the Atlantic Yacht Club.

STAGELORE.

Wetzel, Rosener and James are the publishers of a new magazine called *Stagelore*. The publication contains over two hundred pages of original plays, sketches, vaudeville acts, wit, humor and music, most of them having free acting rights. The magazine will sell at $1 a volume.

NEW SHUBERT THEATRE IN NEWARK, NEW JERSEY.

The new Shubert Theatre in Newark, N. J., was opened to the public for the first time on Monday evening, Jan. 8. The theatre is one of the finest of modern playhouses and has all the advantages to be gained from an excellent location and up-to-date equipment. Lew Fields in The Hen-Pecks was the initial offering.

THE WEBER AND FIELDS AUCTION.

With less than one-third of the house disposed of at auction and with none of the four lower boxes in the market at any price, the total sales for the first performance of the Weber and Fields Jubilee, in about two hours of elapsed time, amounted to $11,926.

The auction sale lasted from 3.30 until 7 o'clock on Feb. 1. The seats remaining unsold at the auction were placed on sale at the Broadway Theatre box-office at 9 o'clock Friday morning. William Collier appeared as the first auctioneer of the afternoon. The bidding for one of the six upper boxes was started at the box-office price of $15, but speedily mounted with spirited bidding until $900 was offered by the representative of W. R. Hearst, to whom it was sold. The second box was bid in by William McBride as the agent of Henry Watterson, of the Louisville *Courier-Journal*. The price paid for this box was $500. The third box was bid in by Emmet Corrigan, the actor, for $325, he representing Mrs. William Collier (Paula Marr). The fourth box brought $330, while the two small loge boxes brought $125 each. One hundred and five dollars for the last box came from a gentleman giving the name of "Pony Beer." The choice orchestra seats were disposed of, prices ranging from $25 to $35. The cheapest price paid for orchestra seats was $6.50, while the first and second rows in the balcony brought $10.

Among the better known bidders were William R. Hearst, Jerome Siegel, Andrew Friedman, Supreme Court Justice Gerard, B. J. Greenhut, David Warfield, William Morris, Felix Isman, Philip Bartholomae, Homer Davenport and Frank V. Strauss.

TO GIVE OLIVER TWIST.

Liebler and Company have announced the cast for their production of Comyns Carr's version of Oliver Twist. Nat C. Goodwin will play Fagin, Lyn Harding, Bill Sykes, Constance Collier, Nancy Sykes, and Marie Doro, Oliver Twist. Mr. Harding's engagement was made possible through the courtesy of William A. Brady. Mr. Harding played the role with great success at the Haymarket Theatre, London, with Sir Herbert Tree. Charles Frohman has consented to the appearance of Miss Doro as Oliver Twist. This will be her first portrayal of a boy's part. The present year is the centenary of Dickens's birth. Since the opening announcement the following people have been added to the cast: Suzanne Sheldon for Mrs. Maylie, Olive Wyndham for Rose, Courtenay Foote for Harry Maylie, Fuller Mellish for Grimwig, Eric Blind for Monks, Charles Harbury for Mr. Brownlow, Frank Lyons for Bumble, and Alice Belmore for Mrs. Bumble.

A PROCTOR ANNIVERSARY.

Proctor's Park Place Theatre, Newark, N. J., celebrated its tenth anniversary during the week of Jan. 22 with a special bill, a lithographed programme, and a souvenir for patrons. The occasion was a sort of jubilation over the prosperity of the house.

CUES.

Al. H. Wilson is appearing under Sidney Ellis's management in It Happened in Potsdam, a musical comedy adapted from the French of Molière by Cyril Reed.

Annette Kellermann gave her beauty lecture at the Winter Garden on the afternoon of Jan. 23.

Edythe Bower, a pupil of Irene Ackermann, appeared on Jan. 27 in a sketch at the Bazaar of the Literary and Dramatic Union in Lincoln Square Hall.

Eben Plympton, who has been playing Count Anteoni in The Garden of Allah, has been obliged to leave that company on account of illness. Edward Mawson has assumed Mr. Plympton's role.

Earl Metcalfe has been engaged to support Stella Hammerstein in The Tyranny of Fate, which opened at Atlantic City Feb. 5.

William L. Lykens, a vaudeville manager, has filed a petition in bankruptcy in the Federal Court, with liabilities of $49,502 and assets of $2,500, consisting of a claim against Mrs. Patrick Campbell. Among his creditors are Leander S. Sire, $25,000, money loaned in 1910 and 1911; Henry Watterson, Frank Daniels, and Corse Payton.

One of The Fortune Hunter companies was robbed of clothing, etc., estimated at $300 during a railroad trip from Jackson, Miss., to Vicksburg, recently. The stealing took place in a baggage car.

The Russian flag flying over the entrance of the Winter Garden was removed last week at the request of the Russian Legation to the United States.

Jan Kubelik the violinist, was forced to give up a concert in Chicago last week because of an injured finger.

John Pettie, father of Edna May, has resigned his position with the postal department in Syracuse, N. Y., and will live with his wife and daughter, Marguerite, in an apartment on Eighty-sixth Street.

Martin Beck has the exclusive rights to The Eternal Waltz, an operetta by Leo Fall, composer of The Siren and The Dollar Princess. There will be an elaborate production, with prominent players in the principal roles.

The Typhoon received its first performance in English at the Century, St. Louis, on Jan. 28. Walter Whiteside was the star, assisted by Florence Reed, Florence Fisher, Henry Bergman, and Malcolm Williams.

Emma Calve arrived in Boston last Wednesday from Marseilles. She is at present in New York.

Dr. David Philipson, of the Rockdale Temple, Cincinnati, recently preached a sermon on Augustus Thomas's play, As a Man Thinks.

The entire orchestra of the Knickerbocker Theatre for the performance of Kismet has been taken for the night of Feb 21 by the members of Kismet Temple, Mystic Shrine of Brooklyn. The men will wear the red fez and the women the white fez.

Bert Devlin, who played Andrew Carnegie with Ziegfeld's Follies of 1910, has been placed under contract to create the part of Jefferson Jackson with Ned Wayburn in The Producer, opening at Jacques Theatre, Waterbury, Conn., Monday Feb. 5.

Antonio M. Moreno will play the portier in The Man from Cook's, which Klaw and Erlanger are soon producing. Earlier this season he was with Wilton Lackaye at the Bijou, with Thais on the road, and with Mrs. Leslie Carter in Two Women.

At the close of his engagement with Nazimova in The Marionettes, Charles Balsar was transferred by Charles Frohman to Billie Burke's company. Owing to the serious illness of his father, however, Mr. Balsar has been compelled to cancel the engagement, and is now at his home in Jackson, Mich.

Arthur Royd, an English tenor, engaged by Werba and Luescher, arrived on the *Laconia* last week. Mr. Royd had the tenor role in the London production of The Spring Maid and will appear with Christie MacDonald in Chicago.

Stewart Baird has been engaged for Charles Meakins's role in Henry W. Savage's production of Little Boy Blue, at the Lyric Theatre. Mr. Meakins has been transferred to one of the Savage Excuse Me companies.

VARIETY HOUSES.

ALHAMBRA.—Brice and King, Romance of the Underworld, Gerald Griffin and company, A Night in a Turkish Bath, Ashley and Lee, De Witt, Burns and Torrence, Ward Brothers, Yankee and Dixie.

BRONX.—George Lashwood, Bond and Benton, Spink and Welch, Frank Bush, Golden Troupe, Hickey's Circus, Phina and Picks, Adair and Dahn.

BUSHWICK.—Edward Abeles and company, Emma Dunn and company, Raymond and Caverly, Seven Pichiannas, College Trio, Mr. and Mrs. Hugh J. Emmett, Maud Tiffany, James F. Dooley, Farrell Brothers.

COLONIAL.—Robert Edeson and company, Lole, Billy Gould and Belle Ashlyn, Tom Edwards, Little Billy, Melville and Higgins, Jere Grady and company, Sambo Girls, Bounding Gordons.

FIFTH AVENUE.—Florence Nash and company, Hanlon Brothers and company, Mrs. Louis James and company, Charles B. Lawlor and Daughters, Warren and Keefe, Claudius and Scarlet, Minnie Allen, Newbold and Gribben, Campo and Mason, Le Vier.

GREENPOINT.—Julius Steger and company, Joe Jackson, J. C. Nugent and company, Gardner and Stoddard, Will Dillon, Perry and White, Linden Beckwith, Carbrey Brothers.

HAMMERSTEIN'S.—Joe Welch, Balalaika Orchestra, Willie Weston, Bedini and Arthur, Harry Tighe and company, Hans Robert and company, Courtney Sisters, Boston Red Sox Quartette, Mack and Walker, Kauffmann Troupe, Four Kellys, La Tell Brothers.

ORPHEUM.—The Antique Girl, Cesare Nesi, Kalmar and Brown, The Little Stranger, Mr. and Mrs. Jimmy Barry, Carl Pantzer Trio, John and Mae Burke, Schenck Brothers, Irene Dillon.

CURRENT AMUSEMENTS.

Week ending Feb. 10.

ACADEMY OF MUSIC—Stock co. in Alias Jimmy Valentine—308 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—Raymond Hitchcock in The Red Widow—14th week—109 to 116 times.
BELASCO—David Warfield in The Return of Peter Grimm—17th week—131 to 138 times.
BIJOU—Closed.
BROADWAY—Opening Feb. 8—Weber and Fields in Hokey Pokey and Bunty Bulls and Strings.
BRONX—Vaudeville.
CASINO—Sumurun—4th week—24 to 31 times.
CENTURY—The Garden of Allah—10th week—127 to 134 times.
COLONIAL—Vaudeville.
COLUMBIA—Love Makers Burlesquers.
COMEDY—Bunty Pulls the Strings—18th week—155 to 163 times.
CRITERION—Closed Feb. 3.
DALY'S—The Rose of Panama—3d week—17 to 24 times.
EMPIRE—Ethel Barrymore in Cousin Kate—2d week—9 to 16 times; A Slice of Life—9 to 16 times.
FULTON—Making Good—1st week—1 to 8 times.
GAIETY—Officer 666—2d week—9 to 16 times.
GARRICK—Closed Jan. 27.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—20th week—151 to 157 times.
GLOBE—Eddie Foy in Over the River—5th week—33 to 40 times.
GRAND OPERA HOUSE—Chauncey Olcott in Macushla—8 times.
HARRIS—The Talker—5th week—33 to 40 times.
HERALD SQUARE—The Million—91 times, plus 5th week—33 to 40 times.
HIPPODROME—Around the World—23d week.
HUDSON—Mme. Simone in The Return from Jerusalem—5th week—30 to 37 times.
HURTIG AND SEAMON'S—Runaway Girls.
IRVING PLACE—Haben Sie Nichts Zu Verzollen?—18 to 20 times; Einer von unsere Leut—4th and 5th times; Adolf Link in Pietro Caruso—7 to 9 times; Glaube und Heimath—3 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—7th week—50 to 57 times.
LIBERTY—Louis Mann in Elevating a Husband—3d week—18 to 25 times.
LYCEUM—Margaret Anglin in Lydia Gilmore—2 week—5 to 12 times.
LYRIC—Little Boy Blue—11th week—84 to 91 times.
MANHATTAN OPERA HOUSE—Over Night—170 times, plus 8 times.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 3d week—17 to 24 times.
METROPOLIS—Cecil Spooner Stock co. in The Wolf—135 times, plus 10 times.
METROPOLITAN—Grand opera co. in repertory—13th week.
MINER'S BOWERY—Imperial Burlesquers.
MINER'S BRONX—Follies of the Day.
MINER'S EIGHTH AVENUE—Bohemian Burlesquers.
MURRAY HILL—Big Banner Show.
NEW AMSTERDAM—Trail of the Lonesome Pine—2 week—9 to 16 times.
NEW YORK—Closed Feb. 3.
OLYMPIC—Merry Whirl Burlesquers.
PARK—The Quaker Girl—16th week—125 to 132 times.
PLAYHOUSE—Bought and Paid For—20th week—163 to 171 times.
PROSPECT—Stock co. in The Girl from Rector's 206 times, plus 10 times.
REPUBLIC—The Woman—21st week—165 to 172 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—5th week—30 to 37 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—21st week—166 to 173 times.
WEST END—Lew Dockstader's Minstrels.
WINTER GARDEN—Vera Violetta—13th week.

LETTER LIST.

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WOMEN.

Armstrong, Lucille, Marjorie Ahearn, Alberta Armstrong, Mrs. Ralph Austin, Gertrude N. Andrews, Fay Arthur.
Baxter, Alice, Eleanor Barry, Vivian Bevan, Bessie Baker, Alice Barton, May Boley, Sarah Beard, V. Bowers, Jessie Bonstelle.
Clement, Hortense, Ida Conquest.
De Witt, Walter, Mrs., Mabel De Voe, Lillian Duncan, Emily Darrell, Estelle Du Vivier, Clara De Witt, Caroline Dixon.
Ellis, Glenn, Mildred Elaine.
Fero, Teresa, Gertrude Fowler.
Gossette, G., Katherine Geddes, T. S. Guise.
Hanson, Leona, Billie Howard, Maude Hawthorne, Lisa Hagemann, Marie Horgan, Mrs. Robert Hyman, Emma Haynes, Mrs. Hall.
Ivel, Marion, Edith Imeine.
Kelton, Mrs. W. E. Karl, Josephine Knell.
Lawrence, Nina, June Lloyd, May Le Hay, May E. Lane, Flo Lorraine, Edith Lennox.
Maynard, Adele, V. Milliman, Cecile Mayo, Margaret Merriman, Jane Meridith, Nora May, Thirza Morher, Florence Malone, F. McGowen, Nevil, Ada C., Adelaide Norwood, Marie Naskow, May Nelson, Lucia Nola, Nicol Sisters.
Pearson, Virginia, Clara Palmer, Gwendolyn Piers, Alice Putnam, Pearl Perry, Isabelle Pfeffer, Dorothy Page, Maude Parker.
Robinson, Emma B., Roma Reade, Jessie Ralph, Mrs. J. S. Rodgers, Julia B. Ryer, Florence Reed.
Sterling, Richard V., Mrs., Mrs. F. Sullivan, Violet Seaton, Marie Sutter, Leona Swift, Belle Starr, Alison Skipworth, Eva Stapleton, Evelyn Saxton, Marie Sheldon.
Talbot, Edith, Betty Thaw.
Voelker, Helen, Edith Van Ruenselee.
Wells, Mai, Marie Wynne, Grace Washburn, Ida M. Wilshere, Loretta Winthrope, Carrie Woodward.
Yates, Ethelyn.
Zimmer, Virginia, Mrs.

MEN.

Aiken, Frank E. Virgilio, Geo. Allen, Ainsworth Arnold, Walter Allen, Burt Aubrey.
Beals, Ralph, Edwin Boring, Al. Beckerich, D. A. Bonta, Phil Bishop, Phil Branson, H. H. Brett, Dan Bruce, P. W. Bensel, Harry A. Bontain, Kenneth D. Bishe.
Carlingham, Armstrong, Chas. W. Clumston, Joseph Carey, Harry B. Castle, Edward Curtis, Walter V. Coyle, Arthur Carleton, Gerard Coventry, Fred W. Cook, Chas. Candee.
Dunton, John P., Adrian C. D'Arcy, H. W. Tri-Dennich, Arthur Dunn, Steve Donnelly, H. H. Dalton.
Ely, William E.
Fulcher, Maurice, Thos. Fogg, Thos. J. Fitzpatrick, Harry K. Fowler, Fred Fero, Harry A. Fisher, Howard Fay.
Gorman, Harry, Walter H. Greene, Wm. Gabnet, Roy Gordon, Walter Gilbert, Geo. Gormanlon.
Hascall, Lawrence, Louis Hartman, Frank Harler, Geo. Haley, Geo. B. Hare, W. M. Hale, Wm. Harris, Wilbur F. Herrick, Frank Healy.
Kilday, Frank, Tom N. Kreuger, Bert Kelly, Ralph Kellard, Frank King, Knapp Rice, Le Roy Kennethy, E. L. Kirsch, Geo. T. Kleid, Joe Kelsey, John R. Kellerd.
Law, Walter, Lloyd Labine, Arthur A. Lotte, Wm. J. Lewis, Harry Linson, R. B. Lyle, Wm. Levis.
Myles, Norbert, Carlyle Moore, Clifford Meech, Frank Moore, Fred Mace, W. H. Mack, Wade L. Morton, Will H. Malone, Wm. Marble, Julian Mortimer, Martin Mueller, A. F. McDermard, James A. McGrath, Robt. McClellan, P. MacCarthy.
Oliver, Guy, Warner Oland.
Potts, Homer, A. C. Pringle, I. J. Polack, Geo. Poultenev.
Ratcliffe, E. J., Jack Reilly, Edward A. Ratsch, Jerome Rickman, Fred A. Ray.
Shaw, Louis, Herbert Salinger, Edward Stillward, Roy F. Saxon, John L. Shine, Ernest Shipman, Arthur Sheldon, Harry Short, Frederic Shipman, Bruce Smith, Jerry B. Sullivan, Howard Scott.
Tanner, J. J., Samuel L. Tuck, Milone C. Tilden, Sidney Toler.
Van Sickle, Ray.
West, Eugene, Irving Williams, Bobby Wolsey, Bill Whitecare.
Zimmer, F. V.

REGISTERED LETTERS.

H. Louis Philbrook, Salita Solono, Adele Willburn, Percival Lennon.

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ELITH REUMERT, DANISH COURT ACTOR.

Ever since Elith Reumert visited the United States ten years ago, he has desired to learn English in order to return and to address us in our own tongue. This Winter his wish has come true, and with the permission of His Majesty, King Frederick VIII. of Denmark, Herr Reumert is reciting the fairy tales of his distinguished countryman, Hans Christian Andersen, to American audiences.

"It was a work of energy to learn English," he said, but the court actor is such a big, vital person that he would be sure to do everything in an energetic fashion. It gives a richness and fullness to his voice that even we natives do not frequently acquire.

"For twenty-five years," explained Herr Reumert, "I have been a lustspiel actor in the royal theatre at Copenhagen—that is, a light comedian—in plays by Plautus, Molière, Holberg, and others. Holberg is called the father of Danish comedy." The actor's brown eyes glowed patriotically as he enumerated Holberg's plays.

Herr Reumert is an actor with an enviable record, for the King made him a Knight of Daneborg, an order rarely bestowed outside the royal theatre. The golden cross always travels with the recipient.

While Herr Reumert is away from Copenhagen his place is being taken by his son, Paul, who, as Herr Reumert declared, "is a great success—very clever—oh!" Herr Reumert's wife was formerly a ballerina in the Danish Court Theatre, and he does not hesitate to declare that the ballets by Bournonville are the most poetic, the most refined in the world. His son is not meditating coming to this country, although Herr Reumert insists upon admiring New York.

"It is so lively, so big," he explained. "The only trouble is that one cannot stand still on the corners, and I like to do that. Several times on the street I have heard passers point me out—not as Elith Reumert—but as William Jennings Bryan, whom I very much resemble." Herr Reumert chuckled gaily, so he evidently does not object to being confused with a perennial Presidential candidate.

What he wants now is to recite his stories, and those who have heard him declare that Elith Reumert and Hans Christian Andersen form an interesting combination.

WILL JUDGE.

Will Judge, known in private life as J. F. Foulhaber, is an operatic and concert baritone, of whom numerous critics have said many pleasant things. He sings his programmes entirely in English. Since 1909, other interests have taken his attention partly from the stage. Among these interests is an assocation which enables promising young singers to complete their musical educations. Mr. Judge comes from Cleveland, O.

CLARA TURNER.

Clara Turner is now playing a stock engagement at the Arcade Theatre, Niagara Falls, N. Y. After the close of this engagement she will play at Newport until the opening of her stock at Vallamont Pavilion, Williamsport, Pa.

THE BOSTON OPERA HOUSE

A Boston reader calls attention to the fact that to refer to the Boston Opera House as the "Back Bay Opera House" is likely to confuse it with a certain motion picture house on Berkeley Street. Although such a confusion seems hardly possible, space is given to the correction, as it was made in good faith.

Moffett, Chicago.
LEILA SHAW

Moffett, Chicago.
ALBERT PHILLIPS

MADAME EMILIA QUINTARO.

Madame Emilia Quintaro, a pianiste who is making her bow to the American public, will give a recital on Thursday evening, Feb. 8, at the Waldorf-Astoria, assisted by the Misses Amanda and Esther Rohde.

Madame Quintaro is a distinguished Spanish pianiste who has played many times at the Spanish Court in Madrid at the request of the Infanta de Espana, Isabelle de Bourbon, who is herself a very talented pianiste. Madame Quintaro has the distinction of gaining first prize at the National Conservatory of Music in the capital of Spain.

MADAME LIPZIN BENEFIT.

A benefit performance was given at the Lipzin Theatre on the evening of Feb. 1 for Madame Kenia Lipzin. Madame Lipzin was seen in Jacob Gordin's Mirele Elfros, a play dealing with Jewish life. A banquet at Zeitlar's restaurant, on Grand Street, followed the performance.

SHAW AND PHILLIPS.

Leila Shaw and Albert Phillips made their one-thousandth appearance as leading man and leading woman of the Marlowe Theatre stock, Chicago, last week. They then terminated their long engagement and returned to New York.

LAMBS' GAMBOL.

At a special meeting of the members of the Lambs Club recently, it was unanimously resolved to prepare for another all-star gambol tour in May, when the majority of the star lambs will be at liberty. Two performances will be given in New York, to be followed by single performances in ten or a dozen of the principal cities throughout the country. The proceeds of the tour will be devoted to the enlarging of the present club quarters on Forty-fourth Street.

A BURLESQUE JUBILEE.

The Columbia Amusement Company dates are to be the week of Feb. 12 at Hurtig and Seamon's Music Hall, 125th Street, and the week of Feb. 19 at the Murray Hill Theatre, Lexington Avenue and Forty-second Street. Al Reeves will be the attraction for the gala weeks of the jubilee season. Mr. Reeves has broken records all over the circuit, including the world's banner week at the Columbia Theatre.

MOORE-SCHENKLE.

Harry G. Moore, of the Macdonough Theatre in Oakland, Cal., was married on Jan. 15 to Rose Schenkle, of Stockton, Cal.

OWEN JOHNSON WEDS

Owen Johnson, author of The Comet, in which Alla Nazimova acted some years ago, also author of some Lawrenceville prep. school stories, was married on Feb. 1 to Esther Cobb, a singer, by the Rev. Dr. Houghton, the rector, at the Church of the Transfiguration.

Miss Cobb was attended by Madame Simone, the French actress now appearing at the Hudson, and Ben Ali Haggin acted as Mr. Johnson's best man. Those present were the bridegroom's father, Robert Underwood Johnson, editor of the *Century Magazine*; Mrs. Johnson, Madame Gatti-Casazza (Madame Alda), Mr. and Mrs. Albert Sterner, Mrs. Jesse Baskerville, Christian Brinton, Mr. and Mrs. Charles Ditson, Mrs. Ben Ali Haggin, Mr. and Mrs. George Riggs (Kate Douglas Wiggin)), Marshall Kernochan, and Mr. and Mrs. Frank H. Holden. A wedding breakfast followed the ceremony. Mr. and Mrs. Johnson have left for a wedding trip to Bermuda.

Mrs. Johnson was born in California. She studied music under Lamberti in Berlin. Later she sang in grand opera, under the stage name of Esther Tobina. She sang the coloratura soprano roles in The Magic Flute, Rigoletto, Les Huguenots, and other works. She has never sung in this country, but has recently resided here.

JULIUS A. SITGREAVES.

Captain Julius A. Sitgreaves, a Confederate war veteran, father of Beverly Sitgreaves, died suddenly at his desk in the editorial offices of the *American Art News*, on the morning of Jan. 23. The cause of his death was apoplexy. Captain Sitgreaves's company fired on the United States ship *Star of the West*, which was sent to Charleston several months before the real outbreak of the Civil War, and so may be said to have fired the first gun in the war. Captain Sitgreaves was seventy-three years old. He was born in Rockhill, S. C., and was educated at the Charleston Military Academy. He enlisted very early in the first disturbance of the Civil War. He lost his right leg in one of the battles. He settled in Wheeling, W. Va., after the war, and came to New York in 1887.

Besides Beverly Sitgreaves, he leaves a daughter, Marion, who is also on the stage. His two sons, Allen and Raymond, live in New York. His widow and youngest daughter are at present in San Francisco.

THE TRUTH WAGON

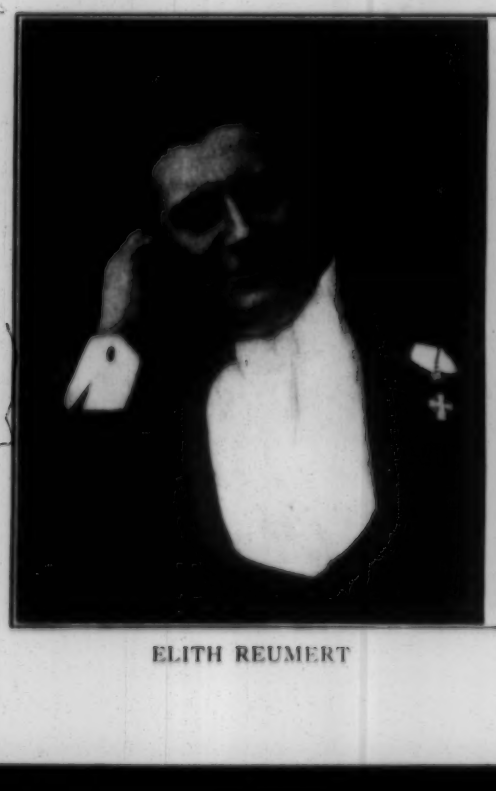
Oliver Morosco has announced the complete cast for his production of Hayden Talbot's new play, The Truth Wagon, which is now in rehearsal. The players are Max Figman, Edwin Arden Frank Sheridan, Wayland Trask, Georgie Mack, Charles Dow Clark, Harry Mestayer, James Wilson, Harold Leftwich, Muriel Starr, Maude Gilbert, Antoinette Walker, and Lucile Watson. The Truth Wagon will receive its New York premiere soon.

ANNIE YEAMANS ILL.

Annie Yeamans suffered a slight stroke of paralysis in her apartment, at the Hotel Gerard, on Jan. 18. Mrs. Yeamans has been appearing in vaudeville. Her condition is reported as improving. Mrs. Lydia Yeamans-Titus, her daughter, is with her. Mrs. Yeamans celebrated her seventy-sixth birthday last November.

WALTER DAMROSCH'S COMIC OPERA.

The Dove of Peace, a comic opera written by Walter Damrosch last Summer to words by Wallace Irwin, has been purchased by a syndicate and will be produced next October under Mr. Damrosch's personal supervision at the Broadway Theatre.



ELITH REUMERT

CLARA TURNER

WILL JUDGE

THE PHILADELPHIA STAGE

The Walnut Street's One Hundred and Third Season—Praise for Baron Trenck—Chicago Opera Company Resumes

(Special to The Mirror.)

PHILADELPHIA, Feb. 7.—With first-class attractions at all the local playhouses, managers look for better business than during the first month of the year. Mrs. Fiske in Mrs. Bumpstead-Leigh still holds over at the South Broad, and the new attractions which opened last night include Ben-Hur at the Forrest, which replaced The Littlest Rebel; Pomander Walk at the Adelphi, Baron Trenck leaving for Boston, and The Concert at the Chestnut Street Opera House, this show succeeding Kitty Gordon in The Enchantress.

The Commuters is still doing a first-class business at the Walnut and, due to the large number of suburbanites in the vicinity of Philadelphia, should have at least another month's run.

Get-Rich-Quick Wallingford has repeated its metropolitan success and, although in its last week, its popularity shows no signs of diminishing. Everywoman will close its long engagement at the Lyric, where it has been playing since Jan. 1. Mrs. Wiggs of the Cabbage Patch is the current attraction at the Grand Opera House.

The annual number of THE DRAMATIC MIRROR received a great deal of unsolicited praise from the various managers, a number of whom telephoned your correspondent to proffer their personal congratulations. The Walnut Street Theatre also had an anniversary this week, and Manager Frank Howe, Jr., got up a beautiful souvenir programme containing photographs of famous stars who have appeared at this historic playhouse, which is now in its one hundred and third season.

The local fight against the theatre ticket agencies, which the "North American" claims exact $60,000 a year from the gullible Philadelphia public in the way of extra money for seats, has proven fairly successful. Public sentiment has been aroused and at the direction of City Councils, Director of Public Safety Porter made an investigation, sending for the representatives of all the theatres. Managers of the Shubert and Nixon and Zimmerman playhouses practically admitted the truth of the allegations and promised not to take back any unsold seats from the agencies, but reserved the right to sell them. This means that when the advance sale starts it will be possible to secure good seats at the box-office. This has been impossible in the past at some of the theatres because of the large number of tickets allotted to the agencies which had the privilege of returning those not sold.

Baron Trenck, which closed its engagement last week at the Adelphi is one of the best musical offerings that has appeared here this season, the music of the second act being particularly charming. Herr Streumpfels, who has the leading role, has an attractive stage presence and a remarkably mellow voice. The Whitney Opera co. comprise the cast and Fred C. Whitney has fortunately engaged the veteran conductor, Signor A. De Novellis as musical director. He conducted at the last two performances in this city and directed the rehearsals. He is very well known in theatrical circles and came all the way from San Francisco, where he had been conducting The Chocolate Soldier, to wield the baton for Baron Trenck.

After a lapse of several months the Philadelphia-Chicago Opera co. is about to resume its local season at the Metropolitan Opera House. On Feb. 12 Quo Vadis will be sung, and on Feb. 14, for the first time in this city, Jewels of Madonna will be the offering; Feb. 16, Tales of Hoffman, and Feb. 17, Cendrillon in the afternoon and Traviata at night. On Feb. 9 Kubelik and Bonci will hold their only recital here this season at the Metropolitan Opera House.

Unfolding in incredible fashion a tale of American snobbery, Minnie Maddern Fiske who is appearing at the Broad in Mrs. Bumpstead-Leigh, transmuted the leaden grotesque into the fine-spun gold of unalloyed comedy. With brilliant and dazzling artistry Mrs. Fiske contrasted the polished and affected manners of a Vere de Vere with the crude vulgarity of Missionary Loon, Mo. In the support of the star are Joseph Kilgour, Henry Stephenson, Florine Arnold, Shelley Hull, Douglass Paterson, and Kathleen McDonnell.

The presentation of Sherlock Holmes, made famous by A. Conan Doyle and William Gillette, given by the Orpheum Players at the Chestnut last week, was excellent. William Ingersoll was very convincing in the role of the most popular of sleuths, and Carolyn Gates in the role of Alice Faulkner supplies the love affair.

Few plays of the past or present day equal in dramatic power that splendid work, The Christian, which was seen at the American last week. A splendid performance was given by the stock co., the new leading lady Grace Huff, making an excellent impression as the heroine. This week the bill is The Regeneration.

Keith's bill last week was replete with enjoyable acts. Harry Fox and the Millership Sisters delighted in monologue, song and dance. Harry B. Lester with his monologue and imitation was good, and other pleasing numbers were given by Silvers Oakley, Edmund Hayes, and Hayden, Borden and Hayden.

The week's bill at the William Penn is made up of headliners. Manager William W. Miller having booked Gus Edwards's School Boys and Girls, Rothwell Browne, the late star of Miss Jack, who repeats his dance; The Serpent of the Nile and Gladys Clark and Henry Bergman present their clever sketch, A Baseball Flirtation.

"Way Down East was continued last week at the Grand and this week the very popular play Mrs. Wiggs of the Cabbage Patch is the offering. Irene and Harold Gray play the parts of Asia and Billy Wiggs.

The Philadelphia Orchestra was kept very busy last week, giving four concerts, two symphonies a "pop" concert and an extra recital in Germantown. The success of this organization under the leadership of Carl Pohlig has been marked, and the musicians have responded by presenting excellent programmes interpreted with feeling and ability.

J. SOLIS-COHEN JR.

THE CHICAGO STAGE

The Playboy Prohibited—Passers-By—The Light of St. Agnes—The Opera Ball—Dr. De Luxe—Gypsy Love.

(Special to The Mirror.)

CHICAGO, Feb. 5.—Numerous changes and unusually interesting arrivals this week: The Irish Players at the Grand Opera House, the Drama Players at the Lyric, Donald Brian in The Siren at the Illinois, Walker Whiteside in The Typhoon at the Chicago Opera House.

The City Council effort to stop The Playboy of the Western World failed, and the bills of the Irish Players for this week are: The Rising of the Moon, Spreading the News, and The Building Fund. Monday night: this bill will be repeated Wednesday matinee; rest of week, Playboy of the Western World and Cathleen-ni-Houlihan.

The first week's bill of the Drama Players, at the Lyric, is Moliere's The Learned Ladies.

The new dramatization of Little Women will be presented at the Garrick, beginning next Monday, Feb. 12. A special company in The Pink Lady will be at the Colonial, beginning Feb. 18, and Billie Burke will come to Powers's Feb. 15. Margaret Illington in Kindling at the Cort, beginning next week.

Louisiana Lou is in its twenty-third week at the La Salle, and The Woman in it seventh at the Olympic; Bunty in its fourth at the Princess, and The Greyhound in its fourth at the Studebaker. Last two weeks of The Spring Maid at the Colonial.

Following Mother, which is the new bill at McVicker's this week, for two weeks, Robert Hilliard will return in A Fool There Was.

Paul Armstrong's Romance of the Underworld heads the bill at the Majestic this week, and Joseph Howard, the composer, is on the bill in a sketch.

Kubelik injured a finger under the nail while manicuring his own nails, and the wound was so severe that his concert here at the Auditorium was indefinitely postponed. His valet bemoaned the accident, and said he would never have made such a mistake. Kubelik will notify the English syndicate, which has insured his fingers for $210,000.

Beginning next Sunday, Feb. 11, there will be no Sunday performances at the three Shubert theatres, the Garrick, Lyric, and Princess, where the bills will be Bunty Pulls the Strings, Drama Players, and Little Women.

His Neighbor's Wife at Powers's has won some praise in the reviews, and attracted large audiences, although stormy weather and a severe cold wave interfered there, as elsewhere, the last of the week. Charles Cherry and Reginald Mason as the two young husbands, each of whom covets the other's wife, until they agree on a trial week of trading, gave the characters the right light comedy flavor with unerring taste and skill. Alice John was virtually an infallible as the domestic wife. Edna Goodrich was attractive as the pretty, dressy wife, who hated housework, but hardly got into the right mood of the part until she appeared in imitation of the domestic wife affecting a sort of servant attire. In these scenes her light comedy was most relishable. The acting in general has been highly praised. Miss John's in one review winning the laurel of being "flawless except in the last act." Vera Steele and H. J. Donelly as the reporters were praiseworthy. There is almost constant laughter, and the production is bright and handsome.

All seats at the Majestic were sold at all performances day and night the latter part of last week, and the total attendance of the week was many thousand. Nora Bayes and Jack Norworth were the headliners in a potpourri of hits of their career in musical comedy, with dancing specialties by members of their co. and sleight-of-hand by Mr. Norworth. Popular songs which have been made familiar by the two stars were called for by the audience ad lib and with gusto. Great as was the favor shown Mr. Norworth and Miss Bayes, Signor Travato on the bill immediately after them, emerged with fully as much, if not more, applause. The immense audience Friday afternoon would hardly permit the violinist to leave the stage. Charles and Fanny Van helped keep the crowd happy on the unusually good bill; and a pretty little playlet was charmingly done and deservedly popular by Agnes Scott and Henry Keane.

Manager Gleason, of the College, follows The Deep Purple, which drew crowds last week with The Girl of the Golden West this week; Marlowe, Pablo Romani; Crown, Baby Mine; Imperial, St. Elmo; National, School Days; Alhambra, Girl in the Grandstand.

Lafayette McKee, formerly conspicuous in the Marlowe stock for his capable acting, contributes one of the completest characters in A House Divided, at the Whitney, the servant, Sweeny.

The Whitney was rescued from darkness last week with the production of a new play by H. S. Sheldon, of this city, who wrote The Havoc. The new play is called A House Divided. A middle-aged couple are living apart, maintaining separate establishments. Their daughter lives with her mother and the son with the father. A worthy young man who wants to marry the daughter undertakes to reunite the parents. His marriage to the daughter depends upon it. He eventually succeeds in bringing about the reconciliation, incidentally protecting the son from discovery after he has stolen money and in winning the daughter. The plot was regarded by the critics as interesting in the main, and good enough to build a big play on; but it was the general opinion that Mr. Sheldon had not written such a play, although the first night audience seemed to favor it heartily. There are many effective incidents and a good deal of popular appeal or effectiveness, which may, after the play is revised, bring it considerable success. Of the acting there was a good deal of praise in print and out, especially of Harriet Otis Dellenbaugh, in the character of the mother which she played with skill and distinction. Gladys Wynne was excellent in the part of the daughter, and there was also much to admire in Sydney Ainsworth's Robert Moulton, in love with the daughter. Dodson Mitchell gave full worth to the father of course, and Lafayette McKee played a creditable Sweeny. Ralph Morgan did the erring son with right judgment and proper feeling. Alice Seymour and Marcia Harris completed the cast.

Edward H. Allen, formerly of the Albaugh Theatre, Washington, is managing the Bush Temple during its new musical comedy season. The singer successes, Time, the Place and the Girl, Girl Question, and others are being put on at low prices. The co. includes Marguerite Allen, the bright young daughter of the manager who played the "girl" interestingly last week.

Lawrance D'Orsay delighted the critics and audiences of moderate size at the Lyric last week in The Earl of Pawtucket. Definiteness, completeness, distinction have made, and are still making, this American made English star part in an American comedy a rival of Beau Brummel. The audiences greeted the first appearance of Mr. D'Orsay each evening with unusual "receptions," and there were several curtain calls after each act.

Marie Dressler, who is finishing a fortnight at the Garrick in Tillie's Nightmare, had to be equal to an emergency Monday night of last week. We of the audience had enjoyed nearly all of The Nightmare, and were just beginning to remember, in the closing incidents of the play, that it was a dream, when we noticed that the dream drop curtain of netting with a sort of cloud border two or three feet wide along the bottom, was not being lifted. It was out in front, so that the actors were in behind. The setting was the plain interior. We could see their heads and figures down to the knees. Miss Dressler's emotional closing scene was due, and still the dream drop remained. She went right on, and played as if the stage was clear, and so the performance ended. Undoubtedly many thought it was a new way to play an awakening from a dream. Miss Dressler was as funny as ever, and had the audience convulsed in many instances. Her specialties were especially popular. Ethel Fairbanks, John Mayon, who acted the old inventor especially well; Jack Hallahan, and Eleanor Kent aided materially.

While Pomander Walk did not succeed as expected in Chicago, it attracted many large audiences, and usually filled the Grand Opera House matinees.

E. E. Rice's tabloid Cinderella, seems to have pleased the vaudeville managers. It has started out on a tour of many weeks. Mr. Rice is still planning to produce Black Eyed Susan, fashioned by himself from the old story as an extravaganza.

The Scarecrow was withdrawn after the close of its engagement at Powers.

Lelia Shaw and Albert Phillips, who have participated in more than one thousand performances as leading man and leading woman of the Marlowe during several seasons excelling in length all other stock engagements here, withdraw from the Marlowe co. this week. They will soon return to their home in New York. They have played so long in Englewood and have been so popular that they are regarded as a sort of an institution. Their departure will be regretted, not only by the patrons of the Marlowe but by tradespeople all about the theatre.

Signs of Spring: The grand opera season is gone and the Automobile Show is here.

George Devere, stage-manager of In Old Kentucky and the very natural old colored grocer, reports that some territory was discovered this season where in Old Kentucky had not been played—Saskatchewan and thereabouts. Two dollars a seat was charged in Saskatoon and the Saskatooners not only accepted but overflowed the theatre. The play has no place to go now where it has not been before—never again at $2.

Burt G. Clark, of In Old Kentucky, at McVicker's, is the only member of the co. who was in the original cast. Frederic Hatton of the "Post," remarked that Mr. Clark had seen three kinds of motive power on the street railway in front of McVicker's since In Old Kentucky was first played there—horse, cable and electric.

May Hanish, manager of the German Theatre, in the Criterion Building, is the librettist of a new production made there on Feb. 1, the birthday of the musical director. It was The Merry Widow Remarried. Carl von Wezera, the director, is the composer.

Ellis Glickman is having a successful season of Yiddish stock in the Bijou Theatre. He gives Maurice Morrison a high place—the greatest tragedian living.

Margaret Illington will be at the Cort Feb. 11 in her new play of the slums, Kindling.

James O'Donnell Bennett, the Art Institute, the Municipal Art League, the Drama League committees now forming in scores of women's clubs, Donald Robertson and others will participate in a Shakespeare birthday pageant in Lincoln Park next April. Mr. Robertson will speak at the Shakespeare statue. Mr. Bennett.

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as dramatic editor of the "Record-Herald," is giving the pageant especial publicity and a great crowd is sure to be present.

Mayor Harrison was authorized by the City Council to prohibit The Playboy of the Western World, announced for Tuesday night of this week in the repertoire of the Irish Players at the Grand Opera House, where the engagement of the Irish Players is beginning this week. Alderman McInenery in introducing the resolution which empowered the Mayor criticised the play as sharply as in the East. The Mayor asked for legal opinion from the City Attorney and announced that he would withhold his decision until he had read the play. Lady Gregory denied that the city had the right to stop the play, and she also denied that it was immoral or an insult to the Irish people.

It is announced here that Augustus Piton, Jr., who has been business-manager of the Blackstone Theatre since it was opened, has become the manager of Fiske O'Hara and will hereafter direct his tours. Mr. Piton's father was manager of Scanlan and has been directing Chauncey Olcott for many seasons. That star will be associated with Henry Miller after this season and the elder Mr. Piton will retire. His son will take his place.

Si Goodfriend, representing Daniel Frohman, is managing His Neighbor's Wife, which brought a houseful to Powers last Wednesday and large audiences all week.

The Girl in the Taxi, at the Imperial last week, was played and sung in a creditable, popular way and seemed to make a good impression on a large midweek audience. Roy Summer's Bertie, favored with much of the applause, was a bright and effective performance of the part. Pearl Sindelar endowed the wife with especial good looks. Marion Hutchins played the maid. Margaret Baxter was the Clara Stewart. Grace Walton the Mary Peters, and Jules Ferrar the perfume manufacturer.

The Chicago Musical College School of Opera will sing Rigoletto at the Ziegfeld Theatre Feb. 10 and at the Illinois Club Feb. 13. Johan Berthelsen will sing Rigoletto.

Looking in at the Princess Thursday afternoon was a pleasure. Bunty Pulls the Strings was being played to an audience that occupied all the seats below and aloft.

Audiences at the Studebaker to see The Greyhound continue to be of good size. Advices from the box-office indicate the play is gaining ground. A number of changes have been made in lines and scenes.

The Woman continues a popular play at the Olympic.

Christie MacDonald and The Spring Maid will be at the Colonial two weeks longer.

Manager U. J. Hermann, of the Cort, still has reason to regard Shorty McCabe, with Victor Moore in it, as something Chicago wants.

Mutt and Jeff are back in town at the Haymarket.

Vaughan Glaser's fine production of St. Elmo last week moved to the National. Martin L. Alson is playing St. Elmo, Clare Armstrong is the Edna, and Theodora Dudley the Agnes.

Passers-By, at the Blackstone, has made a good yet mixed impression. Interesting, original, worthy of its author, C. Haddon Chambers, as a graceful writer, and admirably acted, it harmonises with the Blackstone elegance. It holds attention closely and is often gripping. The wit, humor, touches of nature, philosophy and love affair are ingeniously interwoven. Light treatment, at times, of motherhood without marriage causes the mixed impression. The cast has been described as ideal, which is near the truth: Richard Bennett as the magnanimous young bachelor Julian Rorce as the butler who feels a class hatred against the hobo, A. G. Andrews as cabby, Ernest Lawford in a unique excellent character study of the "ho"; Louise Rutter, who makes the wonderfully sweet and forgiving though wronged, Margaret plausible; Rosalie Toller, who does as much for the generous young woman of position; Ivy Hertzog as stern Lady Hurley, and Master Millington as the child. A large opening audience paid due tribute to the pathos and seemed to relish unusually the author's wit. The play and co. have received praise from the press, with one or two exceptions.

Bertha Kalich focused the attention of the critics on her part of the bill at the Majestic recently with her production of The Light of St. Agnes, an exceedingly strong, realistic little

play of village life in Louisiana written by Mrs. Fiske a number of years ago. Miss Kalich played a French girl living with a young Frenchman who has lost his source of income through the temperance work of a woman who has just died when the play opens. She is laid out in church, adjacent to the hut of the young pair, with a diamond studded cross on her breast. In a quarrel over a plan to steal this cross the French girl is murdered. She falls on a cot and morning sunlight reflected into the hut by a window of the church of St. Agnes falls on the body as the curtain is lowered. Miss Kalich's Toinette was criticised as unevenly strong. It seemed a bit broken, but its power held interest and caused many curtain calls. John Harrington's ignorant, drunken, strong-built young Frenchman deserved no little part of the credit for the unusual vaudeville reception of a tragedy. His maintainance of the character was even, consistent, complete. The third part, the priest in this play, is good and John Booth did it well.

Sam Mann and a considerable co. traveled their devious way through a long drawn out farce at the Majestic, and incidentally did a number of things that were witty or genuinely humorous. The reception of the efforts was fairly good.

The engagement of Marie Cahill in The Opera Ball closed at the Garrick on Jan. 27, with a series of very large audiences that found her latest production unusually rich and entertaining. "Receptions" greeted the star upon her first appearance in the performances and all her "coon" songs had to be repeated many times. Other happy combinations of pleasing lyrics and music had to be repeated several times, sung by Harry Fairleigh, George Lydecker, Olive Ulrich, Alice Gentle.

The engagement of Gypsy Love, with Marguerita Sylva as the star, at the Chicago Opera House, closed last week with a very large attendance. Theatrical gossipers who like figures say the receipts have been about $14,000 a week for several weeks. The run began twelve weeks ago, following the Farnum brothers in The Littlest Rebel, who had remained twelve weeks from Sept. 1, when the theatre was opened for the season. Thus it is seen that the Chicago Opera House has had only two attractions and one change of bill, and the season is more than half over. Phyllis Partington sang Mondays and Wednesdays in place of Miss Sylva.

When The Littlest Rebel, with the Farnum Brothers, returns to Chicago it probably will be housed at McVicker's. A run of this production may be a possibility for next season, as far as booking is concerned, but it would seem to be a certainty as far as the public is concerned.

Reduction of prices for balcony and gallery seats at the Auditorium during the closing weeks of grand opera caused such a big increase in receipts that the schedule will remain in effect all of the grand opera season next Winter. Good seats are sold for $1.

Louisiana Lou continues its long, prosperous run at the La Salle and, following up the success of a second co., a third is to be organized. It will be the second traveling, while the original is playing here.

The Pink Lady will be at the Colonial, beginning 18.

Charles Dickson has retired from Shorty McCabe, at the Cort. Armand Cortes has succeeded him.

The success of Ralph Herz and Dr. De Luxe at the Illinois was such that efforts were made to extend the engagement at that theatre. Large audiences expressed a sufficiently high appreciation of Mr. Herz's unusual talents, his peculiar incisive manner, his quick way of making every moment on the stage interesting and telling. After the rapid farce climax of Act Two, cleverly written and acted, Mr. Herz was recalled so many times that he made a short speech, consisting chiefly of a pat anecdote. Harry Delf and Polly Prim had to repeat their song, chorus and dance many times in Act One, and the spinning top song was equally successful. Jane Haselton's singing of a characteristically pleasing, Hoschna song, "For Every Boy Who's Lonely," seemed to suit exactly, and with comic embellishments by Mr. Herz was especially relished. A small boy, William Campbell, sang several solos finely, and his numbers were enthusiastically received. Mr. Herz stood by the new little craft on the Thespian wave, in each instance and added many pretty and comic incidents. It seemed that whenever anybody was called upon to participate, either in singing, dancing or acting, he had the talent to do it right. This is one of the secrets of the success of Dr. De Luxe. Some of those in the co. are Harry Stone, Taylor Williams, Rena Santos, Sylvia De Franklin, Edward Earle, Cordelia Macdonald, Arline Fredericks, Edward Wade. The book, by Otto Hauerbach, is one of the best and most original of recent musical comedies.

Doubtless the play is the thing, but at grand opera to see the conductor leading the orchestra with one hand in his pocket, or hanging in it by the thumb, while the other waves gracefully in the air without a baton, makes one forget for a moment or two about the drama. Chevalier Fulgenzio Guerrieri, who led on Jan. 24 at the Lyric, when the Lombardi Opera co. gave Lucia di Lammermoor, not only did what has been mentioned, but apparently depended confidently on his memory, for he had no score in front of him. Occasionally that other hand would come out of its resting place and sail aloft during some climax. Then, dovelike, it would circle back home. We have had Creatore and his hair, and Ferullo and his gymnastic excesses which used to make the crowd stop eating and drinking at the Coliseum; but never before a conductor who led, and apparently led masterfully, without score, without baton, and with one hand in his pocket. The audience did not seem to notice it. Some of the newspaper critics did and mentioned it. The audience was small, but its volume of applause seemed like that of a houseful after brilliant conquests of difficulties by the soprano, Lidia Levy, singing Lucia; and by Angelo Antola, Manuel Salazar (Edgar), and others. There seemed to be no lack of good voices in the co.

Chicago is to have a big, new spectacle in the Spring, when the Ringling Circus comes to the Coliseum for its annual opening. The production will be called Joan of Arc.

A handsome theatre is being built in the University Club, for that club exclusively, like the pretty theatre in the Illinois Athletic Club. Its architecture will be old English Gothic, like the University club Building, at Michigan and Monroe. Sosman and Landis, Chicago's big scenery house, will supply a complete outfit of drops sets, wings and borders.

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THE WASHINGTON STAGE

The Concert, The Price, Sam Bernard, and Mrs. Wiggs Among the Many Attractions—Symphony Orchestra Notes.

(Special to The Mirror.)

The engagement just concluded at the National Theatre of David Belasco's comedy, The Concert, met during the past week with spontaneous attention and sterling appreciation which this capitally enacted presentation fully deserved, for it was generally regarded as one of the very best of the season's attractions so far. In the hands of such a perfectly attuned interpreting co. nothing but the best results could be expected. Leo Ditrichstein, William Morris, Janet Beecher, and Lilly Cahill presented the big four principal leading characters with consummate skill and finesse, and to the latter, Lilly Cahill, much well deserved praise must be bestowed for a thoroughly charming, fresh and beautiful impersonation of the young wife, playing the part here for the first time, in place of Jane Peyton, the original Flora Dallas, who was suddenly stricken ill the closing night of the engagement in Brooklyn. The coming of Maude Adams on her annual visit, when she will appear in Rostand's barnyard play, Chantecler, the current week's attraction, has aroused unusual interest. The engagement from all indications points to be one of the largest of the year. The opening night was a crush. Next week, Emma Trentini in Naughty Marietta.

Helen Ware realized the highest plane of emotional acting during the engagement last week at the Columbia Theatre in The Price, by her powerful and intensely dramatic interpretation of the leading role of Ethel Toscani. It was a moving, thrilling piece of artistic work that completely swayed her audience. It was a tumultuous triumph. One of the biggest theatre parties of the season attended the opening night. Three hundred Missourians attended the annual theatre party of the Missouri Society, headed by the Missouri Congressional delegation.

This week at the Columbia Theatre society will have its outing in the presentation, after weeks of preparation, of a big amateur musical play by a society author, entitled The College Hero, in which five hundred young society ladies and gentlemen will be seen in a kaleidoscopic melange of national groupings, songs, dances and marches that include "College Widows," "Bookworms," "Varsity Crews," "College Freshies," "Juniors," "Sophs," "Varsity Girls," "Alumni," "Mary Jane Girls," "Spooks," "Sprites," "Witches," "Basket Ball Girls," "Football Men," "Tennis Girls," in fact everything pertaining to college life and its environment. The opening performance occurs Tuesday night for the remainder of the week. The production is made for the benefit of the Noel House. Week of Feb. 12, William H. Crane in The Senator Keeps House.

"Hobby Night" at the National Press Club last Tuesday night, when many distinguished guests that included Secretary of State Philander C. Knox, the German Ambassador, Count Johan Heinrich Bernstorff; Dr. S. W. Stratton, director of the Bureau of Standards; Victor Herbert, composer, and William J. Burns, detective, rode their hobbies, was one of the most enjoyable events of the Winter. Victor Herbert appeared for the first time in twelve years as a 'cello soloist. He made the confession that when he received the club's invitation to be present as a hobbyist he immediately went into practice, and with his wonderful Ruggeri instrument he arrived fully prepared. Mr. Herbert chose for his opening selection Saint-Saens's "Le Cygne," which was given with wonderful clarity of tone and limpidity. A scherzo by Van Gaesbeck displayed the resource and remarkable digital dexterity. The closing selection was the familiar "The Low Back'd Car," a composition by Mr. Herbert's grandfather, Samuel Lover.

Sam Bernard, at the Belasco Theatre last week, was seen in one of the best and funniest of character parts, furnishing a whole lot of genuine amusement in his own irresistible Teutonic way, in He Came from Milwaukee, seen here for the first time, a tunefully satisfying and excellently presented musical comedy that attracted full-sized audiences. John Mason, the present week's attraction, receives a most cordial greeting in Augustus Thomas's dramatic masterpiece, As a Man Thinks, appearing with pronounced success as the gentle Dr. Sellig, a character that fully fits his magnetic acting qualities. The week of Feb. 12 E. H. Sothern and Julia Marlowe appear in a round of Shakespearean representation.

Mrs. Wiggs of the Cabbage Patch has to her credit one of the season's most successful weeks at the Academy of Music. Business was continually large, which shows, although in its ninth season, this play's remarkable lasting qualities. Blanche Chapman scores again a delightful success in the title-role. Thomas Aiken as Mr. Stubbins and Minnie Milne as Mis' Hasy were much admired character portrayals. The White Squaw, with Delia Clarke, opens the current week with strong attendance. Next week, Bartley Campbell's The White Slave.

Before large audiences composed of those interested in the study of the North American Indian, Edwin S. Curtis presented his picture opera, A Vanishing Race Tuesday and Thursday afternoons at the Belasco, for a charitable purpose, under the auspices of the League of the Covenant. The music of war dances, snake dances, folklore songs, hunting chants, accompany the views and motion pictures were given by a symphony orchestra.

It is rumored that the Imperial Theatre, newly constructed and opened this season, has been a failure as a vaudeville house and will cease operations on that line shortly, and it is also rumored that the house has been leased to the Messrs. Shubert.

During Mrs. Fiske's engagement here a week ago constant rehearsals were given Lady Patricia, which will open a season at the Empire Theatre, New York, Feb. 26, with Mrs. Fiske appearing in the title-role.

One of the big and strongest headlining hits of weeks has been Jesse L. Lasky's presentation of the one-act musical operetta California, which adds another credit to his success as a producer and is worthy of elaboration into a full performance. Cecil de Mille, of Strongheart fame; Grant Stewart, the rhymist, and Robert Hood Bowers, composer of The Vanderbilt Cup, have successfully combined in the making.

Morris Walnstock's New Century Girls is the attraction at the Lyceum Theatre, with the Bon Ton Burlesquers at the Gayety, with successful openings.

Director Heinrich Hammer presented one of the finest of musical programmes at the third monthly concert of the Washington Symphony Orchestra, given at the Columbia Theatre Jan. 23, in which this accomplished Washington organization, comprising fifty-five leading local musicians, gave a rich musical interpretation. The theatre was crowded with a large and distinguished audience. The programme, a most difficult one, presented Tschaikowsky's overture fantasia, "Romeo et Juliette," and Bizet's No. 2 suite, "L'Arlisienne," with its abounding passages pastorale, intermezzo menuet and farandole in the pasterale. H. Jaeger's flute solo received many encores. The soloist of the occasion was Bart Wirts, the gifted violincellist from the Peabody Musical Institute, Baltimore, who plared Saint-Saens's concerto for violoncello, opus 33, with wonderful touch and feeling; giving as an encore he played the "Andante Cantabile," by Spinsto, accompanied by Vera Cory at the piano.

JOHN T. WARDE.

BALTIMORE

Ben Hur Drew Large and Well Pleased Audiences—Helen Ware Popular Here—Opera Notes and Gossip

(Special to The Mirror.)

BALTIMORE, Feb. 10.—The remarkable drawing power and strong hold of the spectacular and scenic drama upon the public at large was overwhelmingly demonstrated during week ending Feb. 3 by the enormous audiences which literally stormed the Academy to witness Ben-Hur. Although seen here many times in the past, this production played to larger audiences than ever before, the house being completely sold out at every single performance and hundreds turned away. The engagement could have easily been extended to two weeks and still drawn capacity. This production, if I am not mistaken, will capture the box-office record for the entire season. Hackett and The Grain of Dust at Ford's proved surprisingly successful, and it must be admitted that the production was not without merit. The popularity of the novel probably had a great deal to do with the good-sized audiences which were in attendance throughout the week, but the acting amply repaid any disappointment one experienced in the dramatization of the novel. Mason and his co. at the Auditorium drew the largest audiences of the season thus far at that playhouse and the play was one of the finest seen here in many seasons. Sothern and Marlowe will, as usual, capture the box-office record 5-10 for the season.

Helen Ware, who is extremely popular with Baltimoreans, returned to us again 5-10 at Ford's in the new Broadhurst drama, The Price. Miss Ware is always well worth seeing, as her work is always above reproach and at least original, and one recalls with pleasure her splendid handling of the role of Wanda Kelly in The Woman when it was first seen here. Her work in The Price is no less forceful and convincing, and is decidedly one of her best creations. The play is practically the same as seen at the Hudson Theatre, New York. Harrison Hunter, Jessie Ralph, George Barnum, and Warner Oland play with fine effect. Get-Rich-Quick Wallingford 12-17.

The Academy had no trouble in attracting large houses 5-10, for that vivacious and captivating little prima donna Emma Trentini and Naughty Marietta are remembered as one of the best offerings in the musical line which came our way last season, and it looks as if the present engagement will prove even more popular, as an unusually large house came forth on Monday night. The music is a delight and Trentini as pleasing as ever, though Harold is sadly missed. Winning new laurels in London. The Man from Cook's, new K. and E. musical production, 12-17.

Beginning 5 to 10, Sothern and Marlowe inaugurate what promises to be their most successful engagement in this city at the Auditorium. They are most ambitious and will offer a different play for every performance, their schedule being as follows: Monday, Taming of the Shrew; Tuesday, Macbeth; Wednesday, matinee, Romeo and Juliet; Wednesday, The Merchant of Venice; Thursday, Twelfth Night; Friday, Hamlet; Saturday, matinee, As You Like It; Saturday, Macbeth. H. M. S. Pinafore 12-17.

The bill at the Maryland this week is headed by Walter C. Kelly in his sketch, The Virginia Judge, and the extra feature is Harry Houdini who always proves a big drawing card with the vaudeville patrons. Others on the bill are Mr. and Mrs. Erwin Connelly, the Parisian novelty Vision d'Art, the Kaufmann Brothers, Hathaway, Madison and Mack, Ben Beyes and Brother.

Uncle Tom's Cabin is playing its annual engagement at Holliday Street Theatre 5-10 and opened to an unusually large audience.

The Star Show Girls opened at the New Empire 5-10 and received fairly good notices and the Bowery Burlesquers drew the usual large audience to the Gayety for the opening.

An announcement of more than passing interest to music lovers and theatregoers in general was made last week by the management of the Lyric in the list of operas chosen for presentation here for the remainder of the season by the Chicago Opera co., beginning Feb. 15 and each succeeding Thursday. The season will consist of seven performances, three having already been given earlier in the season. The works selected are Die Walkuere, The Jewels of the Madonna, Tristan and Isolde, Carmen, Lohengrin, and The Cricket on the Hearth, the second and last work being heard for the first time. The last performance of the season will consist of different acts of the various operas in which the entire co. will be heard.

A splendid compliment was paid Baltimoreans by James K. Hackett at Ford's on Thursday night of last week, when he kindly consented to appear in a special performance of the one-act playlet The Bishop's Candlesticks, after the regular performance of The Grain of Dust. He had received many requests to give this little play, and stated he was only too glad to show his appreciation to the local public by giving them two performances for one price. Needless to say, he received an ovation from an audience which completely filled the playhouse.

A new dramatic organization, to be called the

(Continued on page 37.)

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND: Buster Brown Jan. 17 pleased two fair-sized audiences. Blanche Bates in Nobody's Widow 19; one of the most delightful entertainments of the season to a large and highly-appreciative audience.

MOBILE.—THEATRE: Blanche Bates in Nobody's Widow Jan. 20; excellent cast, to large business. Pink Lady 22, 23; large and capable co.; well received; three large audiences.

TUSCALOOSA.—AUDITORIUM: Lion and the Mouse Jan. 25 pleased next to best house this season; capable co.

ANNISTON.—NOBLE STREET: The Lion and the Mouse Jan. 27; excellent; two large well-pleased houses.

SELMA.—ACADEMY: Buster Brown Jan. 18; packed matinee; light at night.

ARIZONA.

TUCSON.—OPERA HOUSE: Checkers Jan. 19; good co.; poor business.

PHOENIX.—ELKS' THEATRE: Checkers 15; good; S. R. O.

ARKANSAS.

FORT SMITH.—NEW: Seven Days Jan. 15 pleased good house. Richard Carle in Jumping Jupiter 16; large business. Billy Clifford in The Man, the Girl and the Time 19; fair business and co.—ITEM: Owing to the quarantine in Texas very few attractions will be able to fill their engagements in this city for the remainder of the season; some splendid attractions had been booked, but most of them have canceled.

TEXARKANA.—GRAND: Trixie Friganza in The Sweetest Girl in Paris Jan. 18 delighted one of the most crowded houses of the season. Nat Duncan in The Fortune Hunter 16; by far the most charming comedy that has been presented here in a long time; big business. The Thief 18 pleased good business.

HOT SPRINGS.—AUDITORIUM: Jolly John Larkins 11 pleased topheavy house. Seven Days 13; good co.; fair business. The Fortune Hunter 15; excellent co.; good house. Sweetest Girl in Paris, with Trixie Friganza, 16; splendid production; big business.

PINE BLUFF.—ELKS': Richard Carle in Jumping Jupiter Jan. 17 failed to please good business. Trixie Friganza 18; excellent performance; pleased large audience. Weary Willie Walker 19; poor performance and business.

LITTLE ROCK.—KEMPNER: The Thief Jan. 22; performance and business good. Francis Wilson in Baby Mine 27; performance enlarged; good business.

CALIFORNIA.

SAN FRANCISCO.

Two Weeks for The Red Rose at the Columbia—Kolb and Dill to Unite.

The Red Rose is about to complete its second week of good business at the Columbia, in which Zoe Barnett was the hit of the piece. The attraction to follow is Get-Rich-Quick Wallingford. The play comes almost direct from Chicago and appears to have a good cast, including John Webster, W. Forrestelle, Rose Curry, John O'Hara, J. H. Manning, Junius Mathews, J. C. Yorke, C. H. Wilson, G. Hammond, Arthur Gibson, M. Pollock, W. Walcott, Majorie Foster, Florence Dunlap, Lois Burnett, Ella Sothern, Margaret Maclyn, Yoa Sakurai, J. C. Mack, Abner Symmons.

The Alcazar made quite a change from its usual run, having delved into the musical side of the stage offerings by presenting Forty-five Minutes from Broadway, and did more than well. Miss Vaszin proved a prima donna. Mr. Lytell was also there as theretofore. Messrs. Moore, up their ends, while Miss Belzarde, Viola Leach, and Miss Taylor lent beauty and music to the success. The Awakening of Helena Richie will be the next bill.

The Cort has a big opera number this week only. The Girl of the Golden West, much appreciated and well attended. Polacco, the conductor, was enthused over his experience in our city and longs to become one of us. The Chocolate Soldier, that did a record business on its last appearance at the Savoy last year, will be seen again next week at the Cort.

The Savoy gave The Rosary for the week ending Jan. 20, and a play that is a classic. The Virginian is to be the next attraction at the Savoy. Charles H. Mashman is the manager of the house and Phil Hastings the press representative.

The Orpheum had a big headliner in Miss Loftus this week.

The Empress has the finest electric signs in front of its house that we may ever see, and in harmony with the blaze without is a like condition within, due to Hal Stephens and co., Joe Maxwell's co., J. K. Watson, Robert and Robert Lackie and Yoast, Lillian Sieger, Doric Trio, and Texas Tommy.

Pantages' has a good bill with D'Urbano and his band, Martell's Lee Aribos, Davis and Cooper, Arthur Rigby, the Dunbars, and pictures.

The S. F. Orchestra gave its third concert at the Cort at 8.15 matinee.

Kolb and Dill were strength when united and separated, weakness. This philosophical epigram has come to be realised by the funny pair and it is rumored on good authority that they will again join hands and forget the past. Dill is now resting here. A. T. BARNETT.

LOS ANGELES.

William L. Gibson Made Good Impression—An Old Favorite at the Burbank.

At the Mason Jan. 15-20 The Fortune Hunter, with Fred Niblo as leading man and Josephine Cohan in the leading feminine role played to a week of good business, notwithstanding that it was here but a short year ago. The balance of the co. is practically the same as heretofore, and the production is given on the same high standard.

One of the best offerings for many a day, that of Alias Jimmy Valentine, is being staged at the Belasco 15-21, with William L. Gibson, the new leading man, in the title-role, and, according to universal opinion, Mr. Gibson is given credit for giving a fine interpretation. Thomas MacLarnie, who also made his debut with this co., was assigned the role of Detective Dovle, which he plays in true policeman-like style, and won many a hand for his cleverness. Robert Ober was excellent as Jaclyn, the reformed pal of Valentine. The part of Bill Avery could not have found itself in better hands than that of John Burton. Other assignments were Donald Bowles as Dick the Rat, and William Wolbert as Blinky Davies. Then, too, there was Fred Hayner as the prison clerk, Howard Hickman as the warden, and James Neill as lieutenant-governor, who all contributed most cleverly to the production. Bessie Barriscale was remarkably well cast as Rose Lane, and Adel Farrington and Miss Melville were assigned two other small roles, in which they preserved the same uniformity as the rest of the co. Summed up, the production was corking good, and the piece will run for a second week.

The Majestic housed The Chocolate Soldier 14-20, with Lillian Pall and Lelia Huzles alternately in the role of Popoff. Both have remarkably fine voices, and receive much applause. Charles Purcelle is this year seen in the role of the lieutenant, which last year was sung by John Phillips. On the whole, the production is staged with the same cleverness as before, and has drawn well for the week. Scheduled for 22-27, Robert B. Mantell in Shakespearean plays.

The Campus is again on at the Grand, with Walter de Leon and Maurice Davies and the balance of the co. making just that good as to give a second week's run.

At the Lyceum 14-20 The Three Twins is being produced to well-filled houses. It is quite up to the standard, with the exception of the scenery, which is offset by the excellent offering and the unusually pretty and clever chorus. Booked for 21-27 Busy Izzy.

At the Orpheum commencing 22 The Road Show, under the direction of Martin Beck, will play its usual annual run.

John W. Considine, head of the chain of Sullivan and Considine Vaudeville Theatres, is spending a few days in the city, devoting his time to both business and pleasure.

Among others of the Paris Grand Opera co., now playing at the Auditorium, were to be found La Boheme and Madame Butterfly, which were given very creditable staging, notwithstanding the fact that the orchestra was the poorest part of the offering. This co. will play a third week, commencing 22.

'Way Down East continues to attract capacity houses at the Burbank. It is now in its second week and bids fair to run for an indefinite period. After the run of this famous old play, the revival of The Wife will be given by Walter D. Greene making his first appearance. Mr. Greene has been recently engaged as the character and heavy man, and has commenced rehearsals with the local stock co.

DON W. CARLTON.

OAKLAND.—MACDONOUGH: The Gamblers Jan. 15-17; good production; adequate co.; fair attendance. The Virginian 18-20; co. up to all requirements; capacity houses.—LIBERTY: Bishop's Players presented Sweet Nell of Old Drury 15-21; well rendered; good attendance. George Soule Spencer, Bishop's new leading man, created a very favorable impression.—COLUMBIA: Columbia Stock co. in Easy Money 15-21; fair production; satisfactory attendance.—ITEM: De Pachmann, the celebrated pianist, will give a concert at the Liberty 1, and Madame Schumann-Heink will appear at the same house 23 in a special programme. The new playhouse, which is being built for the Pantages's, is nearing completion, and will be ready for occupancy in a few weeks.

FRESNO.—BARTON OPERA HOUSE: Anna Held in Miss Innocence 8; greeted by very large house. The Girl of the Golden West (grand opera) 9; packed house. Busy Izzy 15; disappointed poor house. Bohemian Girl 20; fine performance; crowded house.

SAN JOSE.—VICTORY: The Gamblers Jan. 15, 19; fine co.; good houses.—THEATRE JOSE: Ed. Redmond co. in Barriers Burned Away 15-21 pleased good business.

SAN BERNARDINO.—OPERA HOUSE: The Fortune Hunter 12; fine co. and business.

COLORADO

DENVER.

Kate Putnam Delighted Good Houses—Nannette Flack Well Received.

Mother opened at the Tabor-Grand Jan. 14 for the week. It proved one of the most human plays seen here in many years, and moved the large audiences to tears. Kate Putnam in the name-part is delightfully sympathetic and sincere, and the years have only mellowed her charming personality. Margot Merriam as the eldest daughter is good. The children, played by Paul Kelly and Rosalie Fagan, were admirable, and won their share of the applause. Miss Kelly handles her role to advantage, and gives promise of a bright future on the stage. Josephine Cutting also does well. Others deserving mention are George N. Leary, the grown-up son, and Jewell Power in the ingenue. Sunday this co. turned away many at each performance, and the S. R. O. sign was displayed in the lobby. The advance sale last week was unusually large. This co. had been booked for the Shubert, and were transferred to the Tabor. On Thursday, 11, the co. journeyed to the Home for Juvenile Delinquents at Golden, and pleased the youngsters with Mother. The Denver "Post," a leading newspaper, planned the little excursion, believing the excellent lesson of this play would be helpful to the wayward boys. Week 22-28 Mrs. Leslie Carter. Sunday, 21, The Third Degree.

Alma, Where Do You Live? at the Broadway 15-21. Charles A. Murray is good as an old man character, and Charles Walton gets all that is possible from his role. Others who do good work are Aubrey Yates, Henry Sherwood, Edwin Carewe, Mary Croft, Bae Hamilton, and Vivian Gill. Nannette Flack as Alma is prepossessing and sings delightfully. Excuse Me 22-28.

The Orpheum is presenting 15-21 a fine bill headed by Pat Rooney and Marion Bent; they are as funny, as usual, especially in their encores. Reynard is good in ventriloquism. Knight and Dayer do well. Hinton and Wooton have a novelty in foot ball played on bicycles. The sketch of Caryl Wilbur and Maude Terry pleases. Lynch and Zeller swing Indian clubs cleverly. Mazie King does some fine toe dancing.

Jan Kubelik 15 appeared at the Auditorium, and took a great audience by storm with his wonderful mastery of the violin. Madame Schumann-Heink is booked to sing here 23.

Mazie King, who is appearing at the Orpheum, will attempt the difficult feat of walking on her toes to the top of the capitol dome and down again 17. It is claimed the feat cannot be performed in this altitude.

GRANVILLE F. STURGIS.

PUEBLO.—GRAND: Robert B. Mantell in Macbeth Jan. 16; good business. Excuse Me 18 pleased good audience.

CONNECTICUT.

HARTFORD.—PARSONS: The Gamblers Jan. 18-20; three meritorious performances; large houses. Leo Slezak 23; auspices Hartford Saengerbund; an ovation. Sam Bernard in He Came from Milwaukee 24; stood them up; three rows deep.—POLI'S: The Princess Rajah in Oriental dances 22-27, and good bill crowded the house twice daily.—HARTFORD: This house keeps up its record of worrying the fire marshal, and packs them in four times each day.—ITEM: Week of 22 was anniversary week at the Hartford. Jan. 20, 1869, this house, then known as Roberts's Opera House, had its first performance, and at that time was considered the handsomest and most up-to-date of any in New England. Many famous old-timers appeared here, and one of the interesting features of the anniversary was the display in the lobby of their photographs, which have been carefully preserved by the former manager, and were loaned for this occasion. The pictures of the old-time stars shown were: Nell Burgess, Mrs. John Drew, Fannie Davenport, Maggie Cline, Richard Mansfield, Amelia Glover, Gus Williams, Annie Pixley, Mary Anderson, Marie Tempest, Maurice Barrymore, Nat Goodwin, Louis Aldrich, Marie Jensen, Theresa Vaughn, Lawrence Barrett, Tony Pastor, 1858, 1862, 1865, 1872, 1885; Billy Watson, Charles L. Davis, Mrs. Annie Yeamans, "Ned" Harrigan, John Brougham, Eva Vincent, McKean Buchanan, Lotta, Maggie Mitchell, Kate Claxton, Kitty Blanchard, Mrs. Langtry, Sarah Bernhardt, Lillian Russell, Marion Manola. Old-time minstrel boys: Jerry Cohan, Fox and Ward, Luke Schoolcraft, Lew Dockstader, George Wilson, George Primrose, Sam Sharpley, Sam Sanford, Billy Rice, Billy Birch, William Henry Rice, "the Great Eugene," James Unsworth, Eph Horn, Billy Williams, Dick Havel, Patsey Doyle, Al. G. Field, Lew Simmons, Barney Williams, John J. Kelly, the "Rolling Mill Man," Hughey Dougherty, John A. Coleman attracting much interest from old theatregoers, including "Old Times Rex."

A. DUMONT.

BRIDGEPORT.—LYRIC: Eleanor Cleveland, Florence Carpenter, Helen Strickland, and Robert Conness shared well-earned praise for work in The Chorus Lady Jan. 22-27, and Rose Stahl would find much to commend in the local production. Each week of Manager Carpenter's Winter stock venture is ahead of the previous ones. The house is now fully completed, and (modern of wonders!) the dressing rooms are warm and comfortable. Pierre of the Plains 29-3.—POLI'S: Though less impressive in mounting than the Colonial Sentette's, An Old Time Halloween, the real fun of the week's bill 22-27 is droll Ed. Wynn and Edmund Russon, who acts as a perfect foil. Henry Horton's comedietta, Uncle Lem's Dilemma, is solidly good, and the Marcantonio's stunts are novel enough to deserve high praise. Clemons and Dean are altogether satisfactory, and the former's danse du Bachus merits comment with the best eccentrics. Sterling and Chapman sing Scotch ballads, and Maxial Brothers (et cani) share with Meuther and Davis the balance of the entertainment.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. Jan. 22-27, presented The Deep Purple to packed houses. Mr. Cody as Lake was admirable, and carried the strong scenes with a master hand. Miss Duke as Doris Moore added still further to her crown of laurels. Eugene Fraser's Leland was a splendid piece of acting. Helen Scott as Kate Fallon could not be surpassed. John Ravold, Harry Andrews, Tom Hall, and Addison Dolan were excellent. Bobby Burnit 29-3 to good business. Mr. Cody in the title-role put over some very excellent work. Miss Duke as Agnes was charming. John Ravold's character sketch of Johnson was unusually good. Eugene Frazier as Sam Stone made good as usual. Harry Andrews's Biff made a hit. Tom Hall was furnished with some good chances as Smythe, which he cleverly took advantage of. Richard Ogden as Trimmer gave an excellent performance.

WATERBURY.—POLI'S: Sothern and Marlowe in Taming of the Shrew Jan. 18; large and enthusiastic audience. The Concert 19 with Leo Dietrichstein and Janet Beecher and excellent co.; large house. Servant in the House, with Tyrone Power 20; two large and pleased audiences. Katzes-Phelan Musical Comedy co. in A Knight for a Day, Girls Will Be Girls and The Runaways 22-24; good business.

NEW BRITAIN.—RUSSWIN LYCEUM: The Cowboy and the Thief Jan. 20; twice to good business. Madame Sherry 24; same high-class performance as on previous engagements; crowded house; pleased. Katzes-Phelan Musical co., with George Over, in A Night for a Day, The Runaways, and Girls Will Be Girls 25-27. The Gamblers 30.

MERIDEN.—POLI'S: Phelan Musical co. Jan. 20-25 satisfied good business. The Concert 18 pleased large house. Madame Sherry 26 delighted large house.

WINSTED.—OPERA HOUSE: Madame Sherry Jan. 23; one of the best offerings for many seasons; large house.

WILLIMANTIC.—LOOMER: Phil Maher Stock co. closed in Man of the West Jan. 20; large houses.

DANBURY.—TAYLOR'S: Katzes-Phelan Musical co. Jan. 29-31; excellent co.; good business.

MIDDLETOWN.—MIDDLESEX: Madame Sherry Jan. 27; excellent co.; drew well.

FLORIDA.

JACKSONVILLE.—DUVAL: The Thief Jan. 19; fair co. and business. George Evans's Minstrels 21, 22; four performances; delighted big business.—ORPHEUM: Blossom Robinson, Evans and Lawrence, Billy Link, the Four Maxanais, Corbett and Forrester 14-20; good show and business.—ITEMS: House for The Pink Lady was sold out two days before their appearance.—Members of the Lubin Stock co. arrived here on 19.—The Montgomery Amusement co., of this city, will build another house in Columbia, S. C.—The Kraus Greater Shows, under the auspices of the local Order of Moose, drew fair business.

ST. AUGUSTINE.—JEFFERSON: Beverly of Graustark Jan. 2 pleased good house. The Thief 6 pleased fair house. Third Degree 8; excellent performance; fair house. Graustark 14 pleased light house. Smart Set 20 pleased big house.—ITEM: The tourist season is now at its height; business good.

GEORGIA.

SAVANNAH.—THEATRE: The Pink Lady Jan. 26; record-breaking receipts; pleased. Get-Rich-Quick Wallingford 27 delighted good houses. Richard Carle in Jumping Jupiter 30 disappointed good house. William Faversham in The Faun 31; good business.

VALDOSTA.—CITY OPERA HOUSE: Lyman Twins Jan. 17 pleased good house. Della Clarke in Introduce Me 18; excellent co.; good business. The Thief 22; excellent co.; poor business. The Wolf 23; good co.; poor business.

NEWNAN.—AUDITORIUM: Lion and the Mouse Jan. 3 pleased.—ITEM: W. P. Fitzgerald again took management of house 1.

ATHENS.—COLONIAL: At Georgia (local) Jan. 20 pleased packed house.—MORTON'S: Black Patti 25 pleased.

BAINBRIDGE.—GRAND: Beverly of Graustark Jan. 24 pleased fair house.

MACON.—GRAND: Introduce Me, with matinee, Jan. 24 pleased nice business.

CORDELE.—OPERA HOUSE: Introduce Me Jan. 19 pleased fair house.

ROME.—OPERA HOUSE: Black Patti Jan. 19; fair house.

IDAHO.

BOISE CITY.—PINNEY: Polly of the Circus 19; best of satisfaction; two good houses; receipts, $1,600; pretty good for dull times. Illustrated Lecture Course 24 pleased fair house. Alton Packard, cartoonist, 24; good business. Shubert Symphony Club and Ladies' Quartette 26 delighted big house. Girl of the Golden West 1; big advance sale.—ITEMS: Brand, Bijou, Lyric, and Isis all doing well.—New Box doing S. R. O. business; weather like an ideal May day.

NAMPA.—OPERA HOUSE: Ida St. Leon in Polly of the Circus Jan. 11 pleased fair house.

ILLINOIS.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Prisoner of Zenda Jan. 22-27; excellent; capacity. Grace Hayward's Flavia was inspiring and sympathetic. Charles Dingle showed great versatility in handling the Red Elphberg parts. He was exceptionally strong in crucial situations. Chester Wallace as the Black Elphberg played the unconscionless prince with daring and energy. Belle Davis was particularly strong in Amedita Coletta Power as Antoinette de Mauban developed the character very artistically. William Webb's Colonel Sapt was perfect from a military standpoint. The Marshal Strakenes of Robert Jones was excellent.

STERLING.—ACADEMY: Harvey Stock co. Jan. 14-21; good co.; fair business. Plays: The Whirlpool, Wife in Name Only, Molly Bawn, The Turning Point, The Minister's Sweetheart, A Man of Mystery, Don't Tell My Wife, A Father's Sin.—ITEM: Elks' annual ball 18; Armory Hall; society event of the season.

DECATUR.—POWERS'S: White Sister Jan. 15; good co. and house. Chicago Grand Opera co. 16; poor house because of weather; good co. Ward and Vokes 19 pleased fair house.—ITEMS: Lulu Glaser too ill to appear 20; disappointed good house.—Work on Princess Theatre stopped by severe weather.

ROCKFORD.—GRAND: Louisiana Lou Jan 17; initial performance; well received by two large houses; cast included Mae Taylor, Helen Wilton, Samuel Liebert, Victor Morley, Thomas Leary, and Lew Christy. Girl from Rector's 18; small house. Catherine Countiss in White Sister 19; good house.

STREATOR.—PLUMB OPERA HOUSE: The Belle Barchus Comedy co. Jan. 14-21 in the following: A Cowboy Visitor, 'Way Out West, The Gypsy's Warning, The Awakening of Letty, A Girl of the Mountains, Mrs. Dane's Defense, My Uncle from Japan; medium business; fair satisfaction.

BLOOMINGTON.—CHATTERTON: Manhattan Gaiety Girls Jan. 18 to good business. Lulu Glaser 19 in Miss Dudelsack: fair, to good business. First Violin 21 pleased fair houses. Madame Nordica 23 delighted big business. Louisiana Lou 24: good, to capacity.

ALTON.—TEMPLE: Ward and Vokes in Trouble Makers Jan. 20: big business. Polly of the Circus 21: good business: well pleased. Dante's Inferno 23 (special picture): capacity. Madame X 25: biz house: well pleased.

TAYLORVILLE.—ELKS': The First Violin Jan. 29: poor co.: small business.——ITEMS: Durno, magician, 1, for baseball association benefit.—The local Elks' Lodge will give a home talent minstrel 14, 15.

PEORIA.—MAJESTIC: In Old Kentucky 12, 13: popular as ever. Ward and Vokes in The Trouble Makers 14, 15 pleased large business. Katherine Countiss in The White Sister 16, 17: capacity.

MATTOON.—MAJESTIC: Over Night 16: excellent co.: good business. Polly of the Circus 22: strong co.: full house. The First Violin 27: good co.: fair business.

JACKSONVILLE.—GRAND: Louisiana Lou Jan. 29: excellent co.: S. R. O.: best attraction of its kind this season. A Royal Slave 30: medium co.: poor house.

AURORA. — FOX: Adams-Guhl Musical Comedy co. Jan. 22-28 in The Two Admirals and Oh! What a Night: good co., to exceptionally good business all week.

QUINCY.—EMPIRE: King of Cattle Ring Jan. 21 satisfied two good houses. Alice Lloyd in Little Miss Fix-It 22 pleased big house.

GALESBURG. — AUDITORIUM: Secret of Susanne Jan. 18 delighted good house. Smart Set 20: two fair houses.

MORRISON.—AUDITORIUM: Frances Lyharger (Lecture Course) Jan. 17: fine satisfaction: large business.

CANTON.—PRINCESS: Louisiana Lou Jan. 2 pleased.

INDIANA.

INDIANAPOLIS.

Shriners and Friends Greeted the Kiss Waltz, —Thomas Wise at English's.

Louise Gunning in The Balkan Princess Jan. 18-20 was the only attraction at the Shubert Murat. The charm and grace of the star lent distinction to the role of the Princess. The comedy roles were especially well taken care of by Harry P. Gribbon, Teddy Webb, and Mark Smith. The Kiss Waltz opened a week's engagement 22-27. The house for the opening night was bought out by the Shriners, who had their first theatre party of the season, and was filled to capacity with the Shriners, their families and friends. The performance, which was enthusiastically received, was followed by a dance in the ballroom below, to which the manager of the co., John A. Reed, and the entire co. were invited and attended. The Chocolate Soldier 29-31 (second return). Boston Symphony Orchestra 1.

Thomas A. Wise in Can'n Whittaker's Place was the pleasing attraction at English's 18-20. Frances Starr in The Case of Becky 22-24. The Irish Players 25, 26. Henrietta Crosman in The Real Thing 29, 30. German Theatre co., of Cincinnati, in The Waltz Dream 31. Montgomery and Stone in The Old Town 2, 3 (return).

Through Death Valley, a real live thriller, drew the lovers of melodrama out in large numbers at the Park 18-20. Alias Jimmy Valentine, seen here for the first time at popular prices, with Edmond Elton, Herbert Portier, and others was a big drawing card 22-27. The Penalty 29-31.

Cheyenne Days, a pretentious act of Western life, with Lucille Mulhall, Art Bo'den, roping expert; Otto Kline, broncho buster, and others was the novel headliner, which offered plenty of amusement at Keith's 22-27.

PEARL KIRKWOOD.

MARION.—INDIANA: The Deep Purple Jan. 13 was presented to a good audience that enjoyed every moment of this remarkable play. The entire co. is so evenly balanced that special credit belongs to no one member. Violet Heming as Doris and Ada Dwyer as Kate Falon were irreproachable. Sidney Booth as William Lake, William Beach as Laylock, W. J. Ferguson as Pop Clark, and Robert Cain as Harry Leland gave admirable characterizations. The Goose Girl 19 was excellently portrayed to an interested audience. In the title-role Virginia Ackerman shared honors with Florence Nelson as the Princess. All the other characters were in capable hands. Thomas Jefferson in Rip Van Winkle 23: gave two performances to fair attendance and pleased.

LA PORTE.—HALL'S: Cornell-Price Players opened in The Slave's Revenge Jan. 1-6: big business. Manhattan Gaiety Girls 8 pleased good house. Nell's Darling 9: capacity. William Hawtrey in Dear Old Billy 10 pleased fair house. Chicago Grand Opera co. 10 pleased capacity. Man on the Box 20 pleased two good houses.

MUNCIE.—WYSOR GRAND: The Confession Jan. 19: excellent co.: good business. Stetson's U. T. C. 20 pleased two good houses.——ITEM: Patrons are looking forward to engagement of Hall's Associate Players, with Gertrude Collins (Jane Lowe) in leading roles.

GOSHEN.—JEFFERSON: William Hawtrey in Dear Old Billy Jan. 9 pleased small audience. Thomas Jefferson gave excellent performance of Rip Van Winkle 19: light attendance. Fourth and last of series of benefit concerts for Rogers's Band Park Association 21.

RICHMOND.—GENNETT: Daniel Boone on the Trail Jan. 19 pleased good house. The Confession 20: fair co.: pleased fair house. The Irish Players 24, presented The Rising of the Moon, The Building Fund, Spreading the News: capable co.: good business.

CONNERSVILLE.—AUDITORIUM: Oscar Cook Stock co., with Lillian Maxwell, in An American Gentleman, A Southern Spy, Dora Thorne, Frozen Trail, Sin and Sorrow, and Shall We Forgive Her? Jan. 22-27: satisfied good business.

EVANSVILLE.—BIJOU: William Hodge Jan. 17 in The Man from Home delighted good house. The Aborn Opera co. 18, 19, and matinee: very good business. The Sneedthrift 20: fair house. The Girl of the Mountains 21: good houses.

ANGOLA. — CROXTON: Mortimer Kaplan Jan. 15 canceled for later date. Sherman Stock co. 15-22: fair co.: light business. Candy Girl 19 canceled. Katherine Oliver 22 pleased good business. Goose Girl 23: good business.

SOUTH BEND.—OLIVER OPERA HOUSE: Thomas Jefferson in Rip Van Winkle Jan. 20 pleased two large houses.——AUDITORIUM: Mlle. Emma Trentini in Naughty Marietta 13 delighted two big audiences.

BLOOMINGTON. — HARRIS-GRAND: The Wolf Jan. 22 to good business. The Irish Players 27 in The Rising of the Moon, The Building Fund, and Spreading the News: pleased S. R. O. house.

RENSSELAER.—ELLIS: Thelma Jan. 27: by Our Stock co.——ITEM: Our Stock co. has a one-night circuit in Lowell, Kentland, Goodland, Monticello, and Rensselaer: co. good.

HAMMOND.—THEATRE: Olive Vail in Miss Nobody from Starland Jan. 28: advanced prices: excellent co.: capacity house: greatly pleased.

HUNTINGTON.—THEATRE: Red Mill Jan. 20: excellent business. Whittaker Stock co. opened in The Governor's Pardon 22-27: S. R. O.

ROCHESTER.—ACADEMY: St. Elmo Stock co. Jan. 15-20 satisfied good houses. Stetson's U. T. C. 23 pleased good business.

AUBURN.—HENRY'S OPERA HOUSE: The Devil Dec. 18 canceled. Goose Girl Jan. 22: excellent performance: packed house.

KENDALLVILLE.—BOYER: Candy Girl Jan. 11 pleased good house. Mock Trial 16 (local): good house.

NOBLESVILLE. — GRAND: Just Plain Mary Jan. 22: good co.: pleased capacity.

CRAWFORDSVILLE.—MUSIC HALL: Over Night Jan. 22 pleased fair house.

FRANKFORT.—BLINN: Miss Nobody from Starland Jan. 9 pleased good house.

IOWA

DES MOINES.

The Smart Set, Excuse Me, and Seven Days All Pleased—The Nest Egg.

S. H. Dudley scored heavily in The Smart Set, which was seen at the Berchel for four days, beginning matinee, 14. Excuse Me 18, 19 played to medium house at the same theatre. It was followed 20 by Seven Days, completing a week of laughs to fair business. Alice Lloyd in Little Miss Fix-It 24 pleased good house. The Round Up 25-27.

The Nest Egg, an interesting comedy-drama, was the attraction at the Princess Stock Theatre, Miss Oehler was pleasing as Hetty Gandy, and Mr. Harden did well in the role of Norman Frisbee. Miss Holton had a prominent role as Alice Adams. Mr. Homans and Miss Salvatore made good youthful lovers, and Mr. Giles attracted compliments in the role of Hetty's star boarder and Alice's suitor. Going Some 22-27 proved satisfactory.

The Elbert and Getchell combination started the publication of a weekly "Courier-Bulletin" 21. It is to be issued weekly to announce current and coming events in the amusement circles and to advise the public as to the relative merits of the various attractions. It contains no display advertisements.

For the benefit of the Boys' Club, an organization started by the Federated Women's Club for the boys of the street, a play will be given by the Garrick Club of Drake University in the Coliseum 3. It will be Pinero's The Times.

Announcement has been made by Manager Everett Hayes, of the Berchel, that Maude Adams has been booked for April.

HERBERT M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Barriers Burned Away Jan. 22: fair business: capable cast including Thomas Keeney, Sara Simmons, Rose Ainsworth, and Marie Urbank.——ITEMS: The new opera house at Greattinger, Ia., is to be opened about 1.—The Crystal Vaudeville Theatre, at Waterloo, closed 20, with no plans in view for reopening. Manager E. L. Downing was summoned to Chicago, and will be placed in charge of some other house controlled by the syndicate that conducted the Crystal.—Frank Winninger, who has been playing A German Gentleman in the mid-West, is now offering a new dramatic comedy with music, entitled John, the Janitor.—Lionel Walsh, who was in the original cast of Little Miss Fix-It, continues at the head of the supporting cast of Alice Lloyd in the second edition of the piece.—The city of Waverly has donated the lot and a stock co. of local capitalists will be formed to erect a modern theatre building in that city.—After a legal fight for over a year, the ownership of the opera house at Adel has finally been settled, and the courts give Chester Sloanmaker a quieted title to the property.—Interest is taken in Iowa in the return to the stage of Princess Hasman, formerly known as Ola Humphries. Miss Humphries was born at Columbus City, in this State, and her mother now resides in Oakdale, Cal.—Hans Albert, a noted violinist, and at one time a soloist with the Theodore Thomas's Orchestra, has been adjudged insane, and will be placed in an asylum at Pueblo, Colo. Albert formerly resided at Creston, Ia., and while incarcerated, pending an investigation of his sanity, was wedded to a young lady, their hands being clasped through the bars of the prison while the ceremony was performed. The wife has gone to her parents in Wyoming.—Mrs. Thomas Keeney (Miss Urbank), of The Barriers Burned Away co., was recently called home by the death of her father.

FRANK E. FOSTER.

WATERLOO. — THEATRE: The Country Boy Jan. 18 pleased capacity. Frank McCormack as the newspaper man scored heavily, and the rest of the co. were very well cast. Baby Mine 20 pleased two good houses. Frank Winninger in A German Gentleman 22 pleased a fair house: co. very well balanced.

GRINNELL.—COLONIAL: Coburn Players in Taming of the Shrew Jan. 20 delighted large and enthusiastic house.——ITEM: Mr. Coburn delivered an interesting address on "The Modern Attitude Toward the Drama," to the students of the Grinnell College.

FORT DODGE.—PRINCESS: The Country Boy Jan. 19 satisfied capacity. Baby Mine 23: big advance sale.——ITEM: The stockholders of the Magic are so encouraged by the big business that they plan to purchase additional property and enlarge the house.

DAVENPORT.—BURTIS OPERA HOUSE: S. H. Dudley in The Smart Set Jan. 19: good satisfaction: well-filled house.——GRAND: Chicago Grand Opera co. in The Secret of Susanne 17 pleased good house. The Girl from Rector's 21 best of satisfaction.

CLINTON.—THEATRE: Girl from Rector's Jan. 21 failed to please small house.——PAMILY: Merry Mary 14-21 satisfied capacity.——ITEM: Change of policy from vaudeville to musical comedy is meeting with success.

DUBUQUE.—GRAND: The Country Boy Jan. 16 delighted full house. The Round Up 17, 18 drew well and pleased. The White Sister 20 did good business afternoon and night.

GREENFIELD.—WARREN'S OPERA HOUSE: The Yankee Doodle Boy Jan. 24: good co.: fair business.

IOWA CITY.—COLDREN: Coburn Players Jan. 22 in Merchant of Venice delighted good house.

KANSAS.

TOPEKA.

Harry Bulger in The Flirting Princess and Harry North in The Pit—Good Business.

Harry Bulger's interpretation of the comedy role of The Flirting Princess pleased two good-sized audiences at the Grand Jan. 15, and managed to keep the audience in the usual ripple of merriment. Hurtig and Seamon present The Social Maids 16, 17. Co. and business fair. The Servant in the House, with Hugo B. Koch in the leading role, 20. The best amateur performance ever seen in this city was offered 25, 26 for the benefit of the Topeka Lodge of Elks. The clever and new idea of modern minstrelsy A Palm Beach Party, under the able direction of Joe Bren, was put over the footlights to the entire satisfaction of two capacity houses. The audience was kept in a hurrah by the comediennes, Mrs. Charles Mitchell, Mrs. Wikidal, Miss Hoseboom, and Miss Burress. Miss Hoseboom scored with her song and dance act and responded to several encores. Wallace Pettyjohn's imitation of Bert Williams was a distinctive feature of the performance and won hearty approval. Mr. Wikidal and Joe Risteen, blackface artists of no mean ability, pleased with their feats and jibes, while of the other members of the black contingent Glenwood Jones and George Thompson sang particularly well. Miss Fletcher made an individual hit in the second part of the performance, imitating Sis Hopkins. Miss Fletcher has undoubted ability and her sketch gave her a good chance to demonstrate her talent. A Real Bit of Harmony, as interpreted by Orval Spurrier, Lyle Anderson, Jack Truitt and Ernest Gustafson, was enthusiastically received. Mr. Bren deserves special mention for having carried to a successful conclusion a performance of this character and magnitude. Hugo B. Koch, who appeared 20 in The Servant in the House, played to small business. Joseph Sheehan, with a most pleasing tenor voice, made his initial appearance at the Grand 23 in The Love Tales of Hoffmann. Gladys Caldwell's proiraal of the mechanical doll was remarkable. Charles Swickard, the famous baritone, in the role of Dr. Miricle scored.

Harry North in The Pit is playing to very good business at the Majestic 18-20. This is Mr. North's second appearance here, and his work is well received. Virginia Goodwin and Fred Hand in Three Weeks 22-27 drew capacity houses.

Jan Kubelik, the celebrated Bohemian violinist, will appear at the First Baptist Church the 20th.

The proceeds of the performance given by North Brothers' Stock co. at the Majestic 16 were turned over to the Provident Association to alleviate the suffering of the city poor. The co. and all employes of the theatre donated services.

H. J. SKINNER.

WICHITA. — NEW CRAWFORD: Everywoman Jan. 15, with Jane Oaker in the title-role: enthusiastically received: capacity house. Excuse Me 16: fun from start to finish: delighted two good houses.——LYCEUM: North Brothers' Stock co. gave a fine presentation of The Whirlpool 15-20. This closes their engagement here.——AUDITORIUM: The Wolfe Stock co., with Walter P. Richardson and Jane Morgan in the leading roles, presented His Last Dollar to good houses 15-20.——FORUM: Rhoda Royals Circus 15-20 pleased.——PRINCESS: Huntress in classic dances: headlined a good bill 15-20.——ITEM: The John Grieves's Musical Comedy co. opened an indefinite engagement at the Lyceum 22.

LAWRENCE.—BOWERSOCK: Bright Eyes Jan. 20, matinee and night: excellent and appreciative house: very good co. Cecil Lean and Florence Holbrook deserve special mention for their clever work.——ITEM: The formal opening of this new theatre (which occupies site of old opera house burned last February) by the above-named musical comedy was also heralded by a few timely and appropriate remarks by Mr. Bishop, Mayor of the city, and Mr. Bowersock, owner of theatre, and was enthusiastically received.

OTTAWA.—ROBERAUGH: Hollingsworth's Twins Stock co. Jan. 22-27. Plays: For Her Sister's Honor, Divorcons, Forget-Me-Not, Sylvia's Wedding, The Rosen, Because He Loved Her: good performances: fair business.

HUTCHINSON.—HOME: Excuse Me Jan. 17: excellent co.: good business. Willis Swantam made big hit. Ann Murdock and Joseph Yanner well received. Ole Swanson 20 pleased two fair houses.

FORT SCOTT.—DAVIDSON: Excuse Me Jan. 15: fine co.: good house. Servant in the House 16: small house. Seven Days 18: fair satisfaction and house.

CONCORDIA.—BROWN GRAND: As Told in the Hills Jan. 8: small house. The Flirting Princess 11 pleased good house with temperature at 20 below zero.

CHANUTE.—HETRICK: Bright Eyes Jan. 17 pleased capacity. Newlyweds 20 delighted large house.

COLUMBUS.—McGHIE'S: De Ormond Sisters Stock co. Jan. 17-20 pleased light houses.

KENTUCKY.

LOUISVILLE.

Frances Starr at Macauley's—The T. M. A. Ball a Huge Success—Personal Mention.

A much heralded play, The Confession, filled a three nights' engagement at Macauley's Jan. 22, 24, and was favorably received by large and attentive audiences. Frances Starr finished the week in the Edward Locke play, The Case of Becky, a Belasco production. Business large.

Blanche Ring in The Wall Street Girl was the Shubert Masonic attraction opening nights of week 22. The star, with a strong co. headed by Harry Gilfoil, scored heavily. Yiddish opera finished the week with Madame Regina Prager as prima donna.

The Girl from Rector's had a successful week 21-27 at the Walnut Street. Ward and Vokes follow in The Trouble Maker.

Hal Reid's play, At Cripple Creek, filled the Avenue twice daily 21-27. Little Aleen Macauley Pfliederer made a hit in a child's part. The little lady is the daughter of the advertising agent for Macauley's Theatre.

Hopkins's vaudeville house offered Barnes and Barrow, Hamilton Brothers, Alma the Dancer, Slade and Stevens, Ballerini's Dogs, and Mr. and Mrs. Frederic Voelker.

A strong bill was given at B. F. Keith's with the Seven Belfords, Grouch and Welch, Diero, Jones and Mayo, Camille Ober, and Cressy and Dayne.

Ben Welch's Burlesquers drew well at the Gayety week ending 27. The burlesque offering at the New Buckingham was the Cherry Blossoms. Jim Flynn, the latest pugilistic "white hope" was featured.

The ball given by the Theatrical Mechanics' Association of Louisville 24 was a success in every way. About $1,000 was turned over to be applied in relieving the suffering poor of the city.

Word comes to his home people here that Nat Cartmell, the world's champion sprinter, will visit Australia on a professional tour. Cartmell is a Louisville boy and a fine gentlemanly fellow.

Dr. Frederick Cook, of North Pole fame, was one of the visitors of the week. He is on a lecturing tour of the South. Louisville escaped.

A local paper recently contained a striking picture of Manager John J. Garrity, manager of the Shubert Theatre, and his three interesting children. The youngest is named after Millie James, the well-known actress. Mrs. Garrity comes of a theatrical family, is a relative of the late Lester Wallack and a sister of the Misses Bess and Alice Learn, now prominently connected with the stage.

CHARLES D. CLARKE.

LEXINGTON.—OPERA HOUSE: The Man from Home Jan. 15: good business: best of satisfaction. Alma, Where Do You Live? 16: big business. Francis Wilson in Bachelor's Baby 17: fair business for return dates. The Sneedthrift 18: good business: fair performance. The Gamblers 19, 20: good business: big hit. The Aborn Grand Opera co. 22, 23 gave The Huguenots and Tales of Hoffmann. Trovatore, and Madame Butterfly to large highly-pleased audiences.——ITEM: Charlotte Cushman, of The Pink Lady co., who has been at hospital here several weeks, was able to rejoin co. 20, having recovered from accident.

HENDERSON. — PARK: Get-Rich-Quick Wallingford 11: good performance and business. The Gamblers 12: small business owing to inclement weather: strong performance. Girl of the Mountains 20: fair business. Common Law 24: fair performance and business. Traveling Salesman 27 pleased two good houses.

FRANKFORT.—CAPITOL: The Gamblers Jan. 24 delighted big house: splendid co. The Girl of the U. S. A. 29 pleased: fair business.

OWENSBORO.—GRAND: The Sneedthrift Jan. 19: good performance: fair house. Aborn English Opera co. 20 pleased large house.

BOWLING GREEN. — OPERA HOUSE: The Gamblers Jan. 18: fair business. Common Law 22: fair house.

LOUISIANA.

NEW ORLEANS.

Two Weeks' Record of Good Attractions and Business—Stock Company Notes.

A large and competent co. presented The Pink Lady at the Tulane Theatre Jan. 14-20. Olga De Bauch filled all requirements in the title-role and was splendidly supported. Blanche Bates in Nobody's Widow was the attraction 21-27. Bruce McRae and Adelaide Prince are the star's principal support and are in every sense capable. Billie Burke in The Runaway 28-3.

Prince of To-night, with Harry Woodruff in the principal role, was the attraction at the Dauphine 14-20. The score is tuneful, the lyrics bright and the cast all that could be asked for. A fair co. presented Over Night 21-27. Tom Emory did the principal comedy work well and Francine Larrimee assumed the role of Elsie. Florence Stewart and Robert Bingham were also in the cast and were satisfactory. Blanche Ring 28-3.

A funny musical comedy entitled The Two o' the World made good at the Crescent 14-20, and satisfactory attendance prevailed during the week. Buster Brown was the feature 21-27 and, as usual, delighted the younger generation in particular. Ha.old West was competent in the title-role. The role of Mary Jane in the hands of Louise Allen, and that of Tige, portrayed by D. J. Murphy, were well taken care of. Tess of the Storm Country 28-3.

The Garon-Pollock Stock co. at the Lyric Theatre put on Going Some 14-20, which seemed to please. The co. in doing good work and the management deserved the patronage enjoyed. Two Sisters 21-27 met every requirement of those inclined to strenuous melodrama. Burt Garnon, Ethel Pollock, and Cora Buckman were the effective principals in the cast. The Wolf 28-3.

Jules Laroile's French Opera co. presented Madame Butterfly 16, Thais 17, Aida 17, and Lucia 18. The co. is well balanced and leaves very little room for criticism. Madame Butterfly was repeated 24, with Madame Lavarenne in the title-role, Mr. Conrad sang the tenor part of Pinkerton, Mlle. Cortes that of Suzuki, and Mr. Montano that of Sharpless. Aida was given its second performance 25, and the light opera branch of the co. in Don Quichotte 27.

Jules Laroile, of the French Opera co., was haled to the Juvenile Court 18 and fined $50 for two violations of the child labor law in allowing a child under the age of fourteen to perform on the stage in Madame Butterfly.

The Greenwall, under the management of R. M. Chisolm, lessee, presented a musical show entitled Finnegan's Alley 14-20, together with illustrated songs and motion pictures.

Harold Bauer, pianist, under the auspices of the Philharmonic Society, gave a well attended recital at the Athenaeum 24.

J. M. QUINTERO.

FRANKLIN.—OPERA HOUSE: A Millionaire Tramp Jan. 24: poor co.: good house. A Bachelor's Honeymoon 27: fine co.: fair house. Human Hearts 29: good co. and attendance.

SHREVEPORT.—GRAND: The Fortune Hunter Jan. 17: excellent co.: headed by Wil-

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liam Rosell, who deserves special mention; packed house, matinee and night.

NEW IBERIA.—ELKS': Madame Sherry Jan. 16; large and appreciative house.——UNDER CANVAS: Murphy's Comedians 8-13; S. R. O. and many turned away.

MAINE.

LEWISTON.—EMPIRE: The Fortune Hunter Jan. 24; one of the best of the season; a strong and well-balanced co., with Will Deming, Curtis Benton, and Edith Luckett in the leads, gave a fine performance; packed house.

BANGOR.—OPERA HOUSE: Recital by Mr. and Mrs. David Mannes Jan. 22; greatly pleased large house. Fortune Hunter 23 delighted big business. Will Deming and Nat Duncan deserve special mention.

AUGUSTA.—THEATRE: Fortune Hunter Jan. 22; exceptionally fine production; large audience.

MARYLAND.

CUMBERLAND.—MARYLAND: Frank Desabon in The Beauty Spot 20; co. good and pleased. Stella Thomas, Goldie Joab, and Alex Sparks deserves special mention. Al. H. Wilson in A German Prince 22 pleased good house. Dockstader's Minstrels 24 satisfied two good houses. Neil O'Brien and Manuel Romain honors with Lew. Man of the Hour 26 canceled. Cow and the Moon 27; fair business.

MASSACHUSETTS.

SPRINGFIELD.

The Concert Delighted Many—Tyrone Power in the Servant in the House.

The Springfield Symphony Orchestra, with the help of Namara Toye as soloist, distinguished themselves Jan. 15 with their concert at the Court Square, and The Concert was another enjoyable evening 16. Leo Ditrichstein and the fine co. making it a work of delight. Tyrone Power made The Servant in the House a notable appearance 17, 18, and Fritzi Scheff entertained two large audiences in Nightbirds 20. Sam Bernard proved 22 that he could come back in such a slender affair as He Came from Milwaukee and still do about as big business as on the first visit. The Boston Opera co. had a royal greeting 23 in Madame Butterfly, with Alice Nielsen in the title-role. Ther return in March with Faust. So big a business did The Spring Maid co., with Gene Luneska in the title-role, do 25-27 that the manager booked a return date 7, matinee and night. A recent booking of much importance is Baby Mine, the original New York co., 29-1. The Hampton Club in The Wonder-Wander Man has the theatre 2, 3. The all-star Pinafore 6. Nasimova in The Marionettes 8, the Kapparappers in A Night Off 10, Kubelik 12, and Seven Days 13, 14.

EDWIN DWIGHT.

FALL RIVER.—ACADEMY: The Cowboy and the Thief Jan. 22, 23. Lola Stuart was exceptionally good as Margery Holmes. Earl Jerome Rickman was an excellent Richard Farnum, while Paul H. MacNeil made the most of his part. The author, J. Wendel Davis, was with the co. as manager; attendance fair.——SAVOY: A pleasing bill was presented 22-27, with W. S. Harvey and co. in A Room Upside Down as the feature. Sampson and Douglas, Tom Mahoney, Cartmell and Harris, El Cleve, Carberry Brothers, Fred Ireland, and his Dancing Girls to excellent attendance. The Circle Montpellier (local) presented Madame X 24, with Madame Lacillarde-Talbot in the leading role. Her conception of the part was very good, and for her excellent work she was rewarded with many beautiful flowers. Henri Girard as Raymond gave a well-sustained performance of the part. Arthur L. Talbot, Ernest Lavoie, and Mlle. Edese Gagne were good; well staged; pleased; S. R. O. Madame Esther Ruckel Kanvinsky, Max Rosenthal, and Charles Nathanson in The Wild Girl 25; poor performance, to light attendance. Mutt and Jeff 26, 27 (matinee 27); with Roger Bray as Mutt and Shorty De Witt as Jeff. This famous musical cartoon comedy, fresh from its three months' run in Boston, drew three of the largest audiences of the season. Written for laughing purposes only, it was certainly a great success, and the large attendance got full value for their money. The co. was most capable and special mention is due Arline Bolling, Anita Arliss, Alice Gailliord, Louis Kelso, Arthur Alton, and Henry A. Morey; a fair chorus; well staged; the setting of Act Third being especially good. The co. and production well deserved the record-breaking attendance for the three performances.——ITEMS: The Eagle Theatre has been obliged to close.—A stranger arrived in town 16, and registered at one of the local hotels. He announced himself as an advance man for the Mutt and Jeff co. He posted notices in several parts of the city, stating that he wanted two young men for heavy parts in the co. He secured two young men, took what money they had, and also a large package from a local store, on which $9.75 was due, and then left the hotel by a side door and fled from the city. He was not connected with the Mutt and Jeff co., and is an impostor.—John E. Quigley has been appointed ticket seller at the Premier.—The attendance at the Bijou, Premier, and Palace is very good.—Michael Reagan, who was ex-Mayor Coughlin's private secretary, has been engaged as manager of the Premier Theatre.—The Chimes of Normandy will be presented by a local co. at the Academy 31, with Mrs. Charles S. Bush in the leading role.—The strong attractions now playing Providence are attracting many of our theatre patrons to that city each week.—The unique electrical sign that has been placed over the main entrance to the Academy is the talk of the city. It is the first of its kind to be seen in this city, and is an attractive addition to the street.—P. Paul Marcel and his French co. will play a return engagement soon.—The members of the St. Louis Choir gave a minstrel show 25 to large attendance.—Charles D. Bush, who has been treasurer of the Academy since the opening of the season, resigned 27, to accept the position of night ticket seller at the Providence station of the N. Y., N. H. & H. R. R. Mr. Bush made many friends, and his departure is regretted by all.—It is reported that Rose Kinz late leading woman with the Lester Lonergan Stock co., and Edward D. Lynch, the popular leading man of the Opera House Stock co. Paterson N. J. will be at the head of a new stock co. that will open a Spring and Summer season of stock at Worcester, Mass.—Louise Kent has joined the Empire Theatre Stock co., Paterson, N. J.—Owing to the prevailing poor business on the New England Circuit at the present time not many attractions are booked for this city.—The establishment of a permanent stock co. in this city seems a possibility for the near future, as your correspondent has received several letters from prominent stock managers seeking information in regard to the city and conditions.—A stock co. run on the same lines as the Lonergan co. now playing to big business in New Bedford would be a big financial success.—Mrs. Harry E. Humphrey (Leslie Palmer) who has been seriously ill at St. Francis Hospital, San Francisco, Cal., has been removed to Redlands, Cal., where she is slowly regaining health.—J. Frank Burke is located in Portland, Ore.

W. F. GEE.

NORTHAMPTON.—ACADEMY: Fritzi Scheff in Night Birds Jan. 19; fairly good, to big attendance. Sam Bernard in He Came from Milwaukee 20 pleased large attendance. Yale Dramatic Association in The Devil's Disciple 26; very good; good attendance. Wilton Lackaye in The Stranger 29; good; smaller attendance than attraction merited.——ITEMS: The annual meeting of the trustees of the Academy was held 29. President Burton, of Smith College, was elected president of the board; Frank Lyman, trustee; C. H. Pierce, secretary. President Burton and Mr. Lyman were made a committee on the building, and Mr. Pierce, Mayor Feiker, and T. G. Spaulding on entertainments. Total receipts for the past year were $10,739.67; expenditures, $10,082.36; showing net receipts of $657.31. Adding to this the $321 paid the city for license actually gives the city $978.31 in excess of this year's expenses in running a municipal theatre. This is about an average of profit made during the last several years. Nothing was done about enlarging the theatre as has been rumored.—Fritzi Scheff's performance the 19th was delayed nearly an hour, as the star attempted to cover the eighteen miles of icy road between this city and Springfield in an automobile. John Hazzard made a little speech, explaining the delay, and later, after repeated encores, Madame Scheff also made a speech, and expressed her thanks for the patience of the audience.—Manager Cook, of Cook's Vaudeville Theatre, is out after an attack of pneumonia.

NEW BEDFORD.—THEATRE: Ernie and Ernie, Itala and Green, Leander and Miller Jan. 22, 23. Mutt and Jeff delighted capacity 24. Juggling Johnsons, Denn and Leon, and Horan and Wright 25-27 pleasing large audiences.——HATHAWAY'S: Lester Lonergan's Players in Our New Minister 22-27; big business continues. The Call of the North 29-3.——SAVOY: Glasco and Glasco and Christine 22-24. Mack and Sherwood and Dixon Peters 25-27; breathing room only.——VIEN'S: William Bernard and co., Brissons and Parshleys 22-24. Franklyn and De Orc, Dainty Diana, and Stevenson and Nugent 25-27; excellent bill; big houses.

BROCKTON.—HATHAWAY: The Thompson-Woods Stock co. Jan. 22-27 in The House Next Door opened to large and pleased audience. W. H. Dimock as Sir John Cotswold did excellent work, and W. B. Freeman as Sir Isaac Jacobson made a hit as the Jew. Thurlow White, George Bowman, Marion Chester, and Jessica Bates deserve mention for good work. Salomy Jane 29-2.——CITY: John L. Sullivan, Jake Kilrain, Dainty Diane, Rose Sheridan-Welch, Allen Wightman, and the pictures 22-27 opened to capacity houses.

FITCHBURG.—CUMINGS: Lando Stock co. in Man of the Hour Jan. 22-27; scored another success; fine business. Albert Lando in leading role appeared to usual advantage, and Lillian Lee Anderson, Frank Thomas, Harry Fee, Harry Carlton, and Ed. D'Arnay; all did well. Scenic effects, by Brigham and Stillwell, deserve mention.

HOLYOKE.—EMPIRE: Empire Stock co. in Forty-five Minutes from Broadway Jan. 22-27 pleased large houses. George Webb, Lucy Milliken, Pearl Gray, Holly Hollis, and Edna Andrews were excellent. Pierre Peltier is a great favorite here.

ATHOL.—ELLSWORTH: Lynn Stock co. in The Mysterious Burglar, For Her Sake, A Homespun Heart, Ishmael, St. Elmo, and A Fight for a Million Jan. 15-20; good co. and business.

PITTSFIELD.—ACADEMY:——ITEM: House was totally destroyed by fire; see news columns.

SALEM.—EMPIRE: The Chorus Lady Jan. 22; fair co.; good business. Dante's Inferno pictures 24-26; good houses.

LAWRENCE.—OPERA HOUSE: Chorus Lady Jan. 19, 20; good co.; small houses.

MICHIGAN.

DETROIT.

No Lack of Good Business Here—All Houses Doing Well.

If theatrical prosperity, with a capital P, is visible anywhere with particular brilliancy in the theatrical firmament, season 1911-1912, that specific spot is Detroit, Mich. In both legitimate and vaudeville houses the attendance records for the current season are all that could be desired.

At the Garrick Theatre Jan. 22-27 jolly, effervescent Marie Dressler, exponent of mirth in generous quantities, revived Tillie's Nightmare, which vehicle has done service for some seasons past; but let record be made of the fact that the supporting cast has kept up the excellence established during the comedy's first season and the scenic investiture has not been allowed to deteriorate. Next week, Over Night is underlined, with the original New York cast and Manager Richard H. Lawrence predicts that another record week, such as greeted Baby Mine, will result.

Edgar Atchison Ely, a vaudevillian of known reputation, was accorded without quibbling the stellar honors on the bill at the Temple Theatre 22-28, and Billy's Tombstones a high tension, third-speed sketch was his happy vehicle; his supporting cast was excellent. Next week is anniversary week at the Temple and Mlle. Dazie has been engaged to head the bill.

Lelia McIntyre and John Hyams, of musical comedy fame, were featured in The Girl of My Dreams at the Detroit Opera House 22-27. Next week, Henry Miller in The Havoc.

The Test, Jules Eckert Goodman's social drama, was seen at the Lyceum Theatre 21-27, and Eugenie Blair was supported by a competent cast of players. Next week, At the Mercy of Tiberius.

Miles's Theatre, which has made a pronounced place for itself in Detroit theatricals due to the untiring efforts of its owner, C. H. Miles, ably assisted by his lieutenant-in-chief, Manager Charles W. Porter, offered a well-balanced vaudeville bill 22-28, which included Wanzer and Flamer, Raymond and Hall, Harry First and Florence Hadley in The Strongest Link, Four Puritans, Delmar and Delmar, Leclair Brothers, and the Milescope.

Manager J. M. Ward had one of the big offerings of the season at the Gayety Theatre 21-27 in Harry Hastings's Big Show, which needs no introduction to followers of burlesque. Mr. Ward announces that he is having a banner season, and it is not unlikely that his reward will come in the way of a handsome new theatre some time in the immediate future. Next week, Girls from Happyland.

At the Avenue Theatre The Kentucky Belles 21-27 was in keeping with the usual standards set for present day burlesque, and was particularly strong in song numbers. Next week, Sam Rice and his Daffydils.

ELYP A. MARGNI.

KALAMAZOO.—FULLER: Ward and Vokes in The Trouble Makers 11 delighted large house. At the Mercy of Tiberius 23, 24 drew well and pleased.

BATTLE CREEK.—POST: Miss Nobody from Starland Jan. 26 pleased good business. Through Death Valley 28; fair co. and business.

JACKSON.—THEATRE: Goose Girl Jan. 30 pleased.

MINNESOTA.

ST. PAUL.

Minerva Coverdale Now with The Red Rose Company—Business Continues Brisk.

It was quite a treat to hear Lawrance D'Orsay "spoof" and order co-ee-e again in The Earl of Pawtucket at the Shubert Jan. 18-20. The supporting co. was a thoroughly satisfactory one. Katherine Emmet as Harriet Fordyce deserves special commendation. Valeska Suratt in the highly scented musical comedy The Red Rose, came 21-27. The production was an elaborate one and Miss Suratt's display of gowns elicited much comment. Minerva Coverdale as Gyp won much applause in her dancing numbers. Among the principals were Alexander Clark, John D. Murray, Louis Cassavant, Maxwell Reynolds, and Charles Clear. It was supposed that Hanky Panky would come 28-Feb. 3 but the attraction probably feared the grand opera opposition and concluded to stay away.

Montgomery and Stone in The Old Town repeated their success of last season at the Metropolitan 21-24. The changes in the cast include Clara Palmer as Mrs. Billwether and Helen Falconer and Edna Bates as the two nieces. May Robson in The Rejuvenation of Aunt Mary 25-27. This makes the fourth local engagement. The Spendthrift 28-31. Alice Lloyd in Little Miss Fix-It 1-3. Robert Hilliard 4-7. Seven Days 8-10. Anna Held 15-18.

Cathrine Countiss, a former stock favorite, appeared at the Grand 21-27 in The White Sister, in the leading role of which she was seen to advantage. John Maurice Sullivan won approval as Monsignor. Fiske O'Hara 28-3. Thurston 4-10. Goose Girl 11-17. Mutt and Jeff 18-24. Around the Clock 25-March 2. Ten Nights in a Barroom 3-9. Rose Melville 10-16. Rock of Ages 17-23.

Paul Armstrong's Romance of the Underworld scored one of the biggest dramatic hits ever recorded at the Orpheum 21-27. The large co. is a capable one, and the court room and Tombs prison scenes were examples of the stage carpenter's and scene painter's art, the like of which was seldom seen in the "palmy days." Percy Waram and co. in The Boatswain's Mate, and the burnt-cork favorites, the Nichols Sisters, got their share of applause.

Jack the Giant Killer, Waterburys and Tenny, Anita Bartling, Foi De Roi Girls, Josie Flynn, and Brennan and Le Fleur constituted an excellent bill at the Empress 21-27.

Miss New York, Jr., attracted good audiences to the Star 21-27.

It did not look like a bad season here last Sunday night with all the legitimate and vaudeville houses playing to capacity audiences. The Princess, Majestic, Gaiety, and Alhambra, all large ten-cent vaudeville houses, turned hundreds away.

A long line of ticket buyers every day prophecies that the spacious Auditorium will be filled to its utmost capacity at every performance of the Chicago Grand Opera co. The season will begin with a concert 28, Tristan and Isolde 29, Le Jongleur de Notre Dame and ballet matinee 30, Jewels of Madonna evening 30, Walkuere matinee 31, Natoma evening 31. Prices for regular seats range from two to six dollars.

St. Paul takes a special interest in the new York premiere of The Trail of the Lonesome Pine, as William Warrelle Nelson, conductor of the Metropolitan orchestra here, is the composer of the overture and all the incidental music of the play. It has received high praise from local musical critics. Mr. Nelson may take an organization out on "the road" next Summer.

Trebor, the St. Paul magician, has recently been prestidigitating in the towns of Western Canada.

Edith Bates and Charles Dox, of the Montgomery and Stone co., concluded that being engaged five months was long enough and so were married 23. Miss Bates is nineteen and pretty. She has been on the stage a little more than a year, starting in the chorus of The Red Rose co. Miss Suratt gave her a speaking part, and then she was offered the part Helen Fulton in The Old Town. Mr. Dox is the Senator Billwether of the co. at the "Met." He is thirty-eight years and played in Florodora, The Runaways, and a number of other musical comedies.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Lawrance D'Orsay at the Shubert—May Robson in A Night Out.

The principal event of the week, Jan. 20-27, was the production of The Earl of Pawtucket, which John Cort has revived with Lawrance D'Orsay at the Shubert. The play has lost none of its amusing qualities, and if was well presented. Katherine Emmett winning great praise for her work in the leading female role. Valeska Surratt in The Red Rose follows.

At the Metropolitan 21-24 May Robson offered A Night Out, which was done in New York under the title of The Three Lights, and also The Rejuvenation of Aunt Mary. Montgomery and Stone reappeared 25-27 with The Old Town. Clara Palmer replacing Allene Crater this season. The Spendthrift and Alice Lloyd in Little Miss Fix-It will divide week opening 28.

The Girl in the Taxi returned this time to the Bijou, where she proved quite as lively as on her first visit. Roy Sumner has succeeded Bobby Barry as the young innocent, while Pearl Sindelar radiates the same brilliant beauty as the naughty lady of the taxi. Cathrine Countiss in The White Sister follows.

At the Orpheum Robert T. Haines in The Coward headed the bill. Others were: Nana, Mc-Kay and Cantwell, World and Kingston, Rita Gould, the Lancton-Locier co., and Chick and Chicklet.

At the Unique the Apollo Trio, Willard, the man who grows, and Joseph Slayton in The Card Party divided the honors. The Big Gaiety Show came to the Gaiety, while the Sam Devere co. provided amusement at the Dewey.

Rita Walker, a member of The Pink Lady co., and George McKay, of the vaudeville team of Cantwell and McKay, were married here on 21. Many theatrical people were invited to the wedding supper after the performance.

Albert Spalding will be the soloist at the Symphony Orchestra Concert at the Auditorium 26.

CARLTON W. MILES.

WINONA.—OPERA HOUSE: Baby Mine Jan. 17; good business; repeating the success of last season. Brewster's Millions 21, matinee and evening; audience most enthusiastic in spite of the fact that it was seen here last season.

OWATONNA.—METROPOLITAN: The Country Boy Jan. 11; fine co.; pleased large house. May Robson in A Night Out 17 pleased capacity. Madame Sherry 12; good co.; fair house.

DULUTH.—LYCEUM: Gus Forbes and co. in Rattles Jan. 14-18 pleased good business. Montgomery and Stone in The Old Town 19, 20 delighted capacity.

MISSISSIPPI.

MERIDIAN.—GRAND: Mother 9; highly appreciated by small house. The Dawn of a Tomorrow 11, matinee and night; fair business. Black Patti 13 to a topheavy house. Buster Brown 19; two good houses.

JACKSON.—CENTURY: Madame Le Brun Jan. 16; small house. Bachelor's Honeymoon 18; light business. Over Night 19; large house appreciated; good co. Buster Brown 20; good business.

YAZOO CITY.—YAZOO THEATRE: The Lion and the Mouse Jan. 4; good co.; fair business. Madame Sherry 11; fair co. and business. Bachelor's Honeymoon 17; poor business.

GREENVILLE.—THEATRE: Lion and the Mouse Jan. 16; two fair houses. Trixie Friganza in The Sweetest Girl in Paris 19; big hit; large house.

COLUMBUS.—THEATRE: Trixie Friganza in Sweetest Girl in Paris Jan. 20 delighted fair business.

MISSOURI.

ST. LOUIS.

Blanche Ring Pleasing as Ever—Havlin's Closed Suddenly—Vaudeville and Burlesque.

Augustus Thomas's As a Man Thinks was presented at the Shubert Jan. 14-20, with John Mason in the titular-role. The play is excellently rehearsed, and the entire cast well chosen and placed. Henry W. Savage's arrangement of Madame X 22-27. The modernized Bohemian Girl was again on view at the Shubert 28-3, where it does not seem to have lost its power of attraction. Vera Allen as Arline, Jane Herbert as the Gypsy Queen, and Harold Blake as Thaddeus, all gave excellent satisfaction. Lambardi Opera co. in Rigoletto 4-10.

Blanche Ring and her new musical play, The Wall Street Girl, arrived at the Century 14. As a singer of ragtime and other lilts with a sort of healthy abandon Miss Ring excels. One of her best songs, "I Should Have Been Born a Boy," gives zest to the sendoff. Thomas A. Wise in Cy Whittaker's Place 22-27. Walker Whiteside, among the most serious and cultured of our younger actors, had the honor of the Century 28-3 of presenting for the first time in English in our country the Hungarian Melchoir Lengyel's Japanese drama in a European setting, The Typhoon. The piece within the last two years acquired a great vogue in Berlin, where it is located, and in due course was played in German at the Irving Place Theatre, New York, on very short notice, scoring a big success. The present adaptation was made by Emil Nyitray, assisted by Byron Ongley. The programme does not state who made the present production which is thoroughly creditable throughout, but presumably the work was done at the instance of Mr. Whiteside, and largely under his supervision. The play was a marked success, and the audiences show high appreciation. Among the players whose presentations call for special mention are Florence Reed in the vampire part of Iliona, Florence Fisher as Tira the actress and confident of Iliona, the Joshikawa of Henry Bergman and the Ernest Lindner of Malcolm Williams, who has a really thankless part, but does it in first-rate style. The make-up of the players is excellent, the costumes rich, and the appointments a feat in stage ornamentation. Ralph Herz in Dr. De Luxe 4-10.

Pretty and sweet-voiced Georgia Olp offered the best explanation of the continuance of the popularity of Polly of the Circus at American 14-20. The entire cast deserves commendation. Ward and Vokes, likewise Lucy Daly, in The Trouble Maker 21-27. Lucky Hoodoo, the medium now used by Billy B. Van, was at the American Theatre 28-3. Large crowds have been in attendance, and they do not seem to be disappointed. The Beaumont Sisters are pronounced a "whole show" in themselves. Mutt and Jeff 4-10.

The Flirting Princess returned to the Garrick 28-3, with Harry Bulger as the comedian. The play still draws good crowds, who seem to be well pleased. Helen Darling, leading singer, proved her efficiency. Others in the cast are Lee Johnson, William Kent, Fred Snook, and Gretchen Hartman. The Earl of Pawtucket 4-10.

Frank McIntyre in Snobs was seen at the Olympic 14-20, and excellent satisfaction to good houses. Myrtle Tannehill made much of the part. Nondas Parkyn, and Eva Macdonald as Laura Lanvale pleased. Lulu Glaser in Miss Dudlesac 21-27. Madame Sherry returned to the Olympic 28-3, where it drew good crowds. It is said to be better than last year. Lina Abarbanell as Yvonne with her excellent voice and coquettish ways filled all requirements, as did Elizabeth Murray, who played the part of Catherine. Others who pleased were Ignacio Martinetti as Philinoe, Florence Mackie, and George Shiller as Theophilus. Marguerita Sylvia in Gypsy Love 4-10.

Imperial Stock co. presented Across the Continent in a very fair way to good business 14-20. The Great Divide 21-27. Grace George's former success, A Woman's Way, was produced in a very commendable manner to good crowds at the Imperial Theatre 28-3. Grace Ranworth as Marion Stanton does exceptionally well, and J. J. Evans as Howard Stanton is accentable. Three Weeks 4-10.

Der Trompeter von Saeckingen was presented in fine style by Hans Loebel and his German Players at the Odeon 14. Fine Sauerkraut Prin-

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Best and cheapest.

session, Louise Pellman's bill for her benefit, was produced in good style by the German Stock co. at the Odeon 3. A large crowd turned out to see the performance.

The Ducklings Burlesquers drew well at Standard 14-20. Dixon's Big Review 21-27.

Ben Welch's Burlesquers were on view at Gayety 14-20. The vaudeville is said to be above the usual. Queens of the Jardin de Paris 21-27.

Columbian offered better vaudeville than usual. Joe Howard and Mabel McCane pleased with their latest musical numbers. Lilly Lena also were liked.

With Ten Nights in a Barroom co.'s baggage and scenery in the house and everything in readiness for the Sunday matinee, the lessees of Havlin's informed their manager that they would close their house indefinitely. Bad weather and agitation in regard to the theatre's safety hurt the size of the audience. The Squaw Man co., which appeared there last week, are stranded.

Blanche Ring in The Wall Street Girl, who was booked for both the Shubert and the Garrick theatres, appeared at the Century. The Shuberts are said to have brought suit for damages.

VIVIAN S. WATKINS.

KANSAS CITY.

Aborn Opera Company Drew Usual Big Business—Plans for Big Hippodrome.

The Aborn Opera co.'s Bohemian Girl was the Shubert offering Jan. 21-27, playing to an excellent week's business. The same production was seen here last season, but this year's offering is quite as good in every respect, the same elaborate treatment that was a marked feature of the piece then being repeated. A splendid cast headed by Vera Allen, who handled the title-role with telling effect, included Joseph Florian as Devilshoof, Maurice Lavigne as the Count's nephew, Herbert Waterous as the Count, and Jane Herbert as the Gypsy Queen, all pleasing immensely. Helen Campbell alternated in the title-role with Miss Allen, and shared in the honors with her. Hassan's Arabs were a specialty feature that won well deserved applause. Excuse Me 28-3.

Alice Lloyd and a splendid co. played Little Miss Fix-It at the Willis Wood 18-20 to good business, and were quite enthusiastically received. Miss Lloyd is a charming little comedienne, and her talents were shown to excellent advantage in the above play. The supporting co. seemed to have been chosen with care and pleased without exception.

Frank McIntyre, of The Traveling Salesman fame, opened up the week of 21 at the Willis Wood, presenting his latest success, Snobs, to big audiences, and altogether proved quite the best thing in the comedy line seen here this season. Mr. McIntyre scored even a bigger hit than in his former play, winning laugh after laugh by his well-aimed remarks. Lulu Glaser 28-31. Thomas A. Wise 1-3.

The Grand had Cecil Lean and Florence Holbrook in Bright Eyes for the week of 21, playing to a succession of capacity audiences. The offering was a hit from start to finish, with so many splendid features that it would be difficult to choose the best. The co-stars were the real big hits, of course, and their individual, as well as duo work, was of the highest class. The Clansman 28-3.

The Woodward Stock co. put on the ever popular Arizona at the Auditorium 21-27, playing to very satisfactory business. The play is too well known to need description, and it will suffice it to say that the Lieutenant Denton, of Austin Webb and the Bonita Canby of Enid May Jackson were handled in their accustomed excellence and lost nothing in their portrayals. Other members of the co. were well cast, the production was splendidly staged and costumed, and altogether the play should prove one of the big hits of the season. Hello Bill 28-3.

The old familiar Ten Nights in a Barroom was the Gillies's offering 21-27, and in spite of its many visits, was well received by good-sized audiences. Willis Hall headed the presenting co., which was capable throughout. The Boss of E Ranch 28-3.

Ames Scott and Henry Keane in a sketch called Drifting were the Orpheum headliners 21-27, and pleased immensely.

Howard and Lawrence in The Stage Manager held topline honors at the Empress 21-27 and scored many laughs.

The Gay Widows held the boards at the Century 21-27, opening to the usual big Sunday business. The Tiger Lilies 28-3.

The Social Maids, with George Stone and Jennie Austin featured, played to a good week's business at the Gayety 21-27, and were enthusiastically received. Taxi Girls 28-3.

Announcement has been made that the Gordon and Koppel Athletic Field here is to be turned into a huge open air hippodrome next Summer, with a programme of circus and vaudeville acts at a 10 cents admission price. Seating capacity for 14,000 will make it possible to put on the best acts at this price, so the management claims. C. W. Morganstern, formerly of the Pittsburgh Hippodrome, and John Preach and Samuel Levy, Pittsburgh real estate men, are back of the deal.

It is planned to erect two stages and a ring, giving fifteen to eighteen acts per evening. A special electric lighting system will make the field as light as day, so it is claimed.

Elma Gerhard will be the feature of the monthly W-M Concert Series at the Willis Wood the afternoon of 2. D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE: The Aborn Opera co. in The Bohemian Girl Jan. 18-20; excellent co.; pleased good business. Alice Lloyd in Little Miss Fix-It 21 scored heavily, and Lionel Walsh as Percy Paget made a great personal hit; business good.—LYCEUM: Mutt and Jeff 14-17; one of the best of the season. Ross Snow and Marty Healy were real comedians, and assisted by a good co.; business excellent. The Social Maids 18-20; an excellent burlesque co. George Stone, Frank Hayes, and Wilbur Dobbs kept the house in an uproar of laughter with their clever and original comedy. Jennie Austin, a little beauty, was a great favrite; business good.

JEFFERSON CITY.—JEFFERSON: Lowry and Morgan's Minstrels Jan. 24; good co.; pleased fair house. Flirting Princess 25 (return); good business. Gretchen Hartman and Dale Fuller deserve mention.

LOUISIANA.—THEATRE: Flower of the Ranch Jan. 27 pleased good business.—ITEM: Miss Marshall, of The Flower of the Ranch co., who was injured while at Marshall, is greatly improved.

DE SOTO.—THEATRE: Princess Stock co. in Tide of Life, Three Twins, and Girl from Home Jan. 15-18; good co.; fair houses.

HANNIBAL.—PARK: King of the Cattle Ring Jan. 20 pleased two good houses.

MONTANA.

BUTTE.—BROADWAY: The Talk of New York booked and billed for Jan. 19, but delayed by the storms and snow in Dakota arrived 21, and all dates subsequent will be two or more days' later along the line.—FAMILY: Gillette Stock co. 21-27. Dolores 28.

NEBRASKA.

OMAHA.

Seven Days' Repeated Success—Good Bill at the Orpheum—Stock Offerings.

Jan Kubelik delighted a large and intelligent audience at the Brandeis Jan. 15. His selections, of course, were of a high order, and the enthusiasm was unbounded. Mutt and Jeff played to fair business 19, 20. Seven Days opened a two nights' engagement 21 to a fair house; the co. being much the same as seen here before. Excuse Me 25. The Round-Up 28-31. Lulu Glaser 1-3.

The week's programme at the Orpheum consisted of Augustine and Hartley, John Maculey, Mabelle Adams and co. in Zila, Mason and Murray, McIntyre and Heath, De Faye Sisters, and Ergotti and Lilliputians. Business excellent.

The Gayety drew well twice daily, the attraction being The Winning Widow, consisting principally of girls. The bathing costumes are very fetching. For week of 28, The Big Gaiety co.

The Tiger Lilies opened a week's engagement at the Krug 21 to a good house, and indications are that success will attend them throughout the entire week. Coming: Miss New York, Jr.

Trilby is the offering of the Woodward Stock co. at the American, with The Right of Way underlined. J. RINGWALT.

KEARNEY.—OPERA HOUSE: Royal Welsh Ladies' Choir Jan. 24; excellent concert; fair business. Lyman Howe's pictures 26; S. R. O., with the usual excellent offering.—ITEM: The Love Pirate co., which held forth at the local house 18, stranded here, and have been here since that date, having under rehearsal a new musical comedy called The Isle of Jocotol; book, music and lyrics by Harry H. Borders, and the same will be given its initial production here 29.

LINCOLN.—OLIVER THEATRE: Mutt and Jeff (Co. A) Jan. 18; good co.; S. R. O. Clifton Mallory in David Garrick 20; fair co.; poor business. Seven Days 23; very good co.; fair business. Excuse Me 24; good advance sale.

GRAND ISLAND.—BARTENBECH'S: Rosalind at Red Gate Jan. 18; good performance and business.

NORFOLK.—AUDITORIUM: Sheehan English Opera co. Jan. 15 delighted capacity.

M'COOK.—TEMPLE: Rosalind at Red Gate Jan. 22 pleased fair house.

FREMONT.—LARSEN: Excuse Me Jan. 23 pleased capacity.

NEW HAMPSHIRE.

MANCHESTER.—PARK: Cowboy and the Thief Jan. 29-31; fair co. and business.

NEW JERSEY.

NEWARK.

Chauncey Olcott Always Welcome Here—Mabelle Estelle and Clifford Stork Made Hits.

Chauncey Olcott presented Macushla at the Newark Jan. 29-3. Mr. Olcott has a large following here, and it matters but very little what play he brings. His audiences never come away disappointed. The supporting co. is very satisfactory, and includes Charles Wellesley, Robert V. Ferguson, F. H. Reardon, George Brennan, F. Gatesby Bell, Edmund Shalet, Gail Kane, Jennie Lamont, Katherine Claredon, and Alice Farrell. Next week, Dustin and William Farnum in The Littlest Rebel.

Alias Jimmy Valentine was presented at the Shubert 29-3. H. B. Warner gave an admirable embodiment of Jimmy, his supporting co. was well received. The Chocolate Soldier 5-10.

The Corse Payton Stock co. gave one of their best productions of the season 29-3, presenting The Climbers. The piece is creditably enacted by an enlarged cast. Mabel Brownell gave an admirable portraiture of Mrs. Sterling's dignity and restraint, yet with much feeling. Clifford Stork as Ned Warden was excellent, his embodiment of the friend was human, and his performance very satisfactory. Louis Leon Hall as the unprincipled Mr. Sterling was convincing and well enacted. Edward Van Sloan scored as Johnny Trotter. Harry B. Roche as Mr. Mason, Lee Sterrett as Dr. Steinart, and George Storrs Fisher as Mr. Godeby were excellent in their small roles. Sadie Radcliffe as Mrs. Hunter, the widow, has never had a part that suited her personality better, and she gave a splendid portraval of the unabashed and worldly mother. Dainty little Mabel Estelle could not have been more daintier; as Clare Hunter she was charming. Grace Fox was borrowed from the Brooklyn co. to portray that lovable character, Ruth Hunter, and she did it well. Belle D'Arcy as Miss Godeby added another mark to her credit for a splendid performance. Others in the cast were: Virginia Wilson, Lilian Madiera, William Currier, Frank Payton, Bobby Livingston, and Richard Vanderbilt. A word of praise is due Lee Sterrett for his excellent stage direction and Harry G. Bennett for his scenic effects, which received a hearty applause. The Heir to the Hoorah 5-10.

The recent innovation of presenting a ten-act programme at Proctor's has a most satisfying effect. The public are not very long grasping the great improvement. Edmund Breese as one of the headliners scored in his playlet, Conv. Isabelle D'Armond, assisted by Frank Carter, Ed. Blondell, Frank Byron, Louise Langdon, Herbert Ashley and Al. Lee, Elida Morris, Berton and Stryker, Weston, Fields and Carroll, the Arco co. make a splendid big house that pleased big audiences.

The Bohemian Burlesquers enlivened the Empire 29-3. Andy Gardner as Patsy Bolivar was just as funny as ever. Others who helped to keep up the pleasure were Valmore and Collins, Charmion, Bernard and McCarthy.

Al. Reeves's Beauty Show, with the "only" Al. and Andy Lewis, kept things lively at the Gayety 29-3. The audiences, which were large, were well pleased.

Uncle Tom's Cabin was presented by a fair co. at the Columbia 29-3.

Jan Kubelik, the violinist, will give a recital at the Kruger Auditorium 15.

The Kneisel Quartette gave their second chamber concert at Wallace Hall to a good sized and appreciative audience. The quartette, which is the best ever here, was admirably assisted by Katharine Goodson, pianist. The programme consisted of Cesar Franck's quintette in F minor for piano and strings, Mozart's quartette in C major, and Kopylow's quartette in G major.

GEORGE S. APPLEGATE.

JERSEY CITY.

The Deep Purple Enjoyed at the Majestic—Plans for a New Theatre.

The Deep Purple was presented at the Majestic Jan. 29-3 to immense business, and it was a genuine treat, both as regards a good play and a most competent acting co. The play is presented in a complete manner as regards the staging, the handling of that end of the production being excellent, the setting of the first act being especially true. Among the members of the excellent cast which acted the melodrama is William J. Ferguson, the veteran of half a century's career on the stage, whose acting of the timid old criminal Pop Clarke stood out strong above every other one in the piece, and all were above the average. Ada Dwyer as Kate Fallon furnishes a fine piece of acting and her easy manner stamps her as an artiste. Robert Cain as Harry Leland the young crook, was excellent. Sydney Booth as Lake was fine. W. A. Norton as the police inspector looked the part and he acted it well. William Beach as Lavlock was immense. George M. Fee as Connolly was typical. Rosamond O'Kane as the Swedish servant gave an excellent character study. Violet Heming as Doris Moore was good and acted with a rare charm of manner. Isabel Waldron as Mrs. Lake and Rosina Henley as her daughter were good. All the small parts were well handled. The Third Degree 5-10. Wilton Lackaye 12-17.

Travers Vale's play, The Girl of the Sunny South, was presented at the Orpheum Theatre 29-3 to fine patronage by the Vale Stock co., with the author in one of the leading parts (his first appearance in a part on the stage in four years). The play is an interesting comedy-drama, with a neat love story running through it, and the production is handsomely staged. The only member of the popular co. who really works is Leslie King, who plays the part of the darky servant, and he is immense in the character. Travers Vale as the Louisiana Acadian does good work. Walter D. Nealand as the hobo was funny, and later on he was excellent as the husband who recovers his reason. Will D. Crimans as the villain was, as usual, the real goods. The part of Grace, by Louise Vale, was well played and gives this hard worker a chance to rest up a bit. George Morgan as the English tourist, Frank De Camp as the judge, Charles Egleston as the warden, Elsie Hitz as Kate, Alice Baker as Rhoda, and Marie Reels as the old colored mammy were all good, especially the latter, who is a most competent character woman. Woman Against Woman 5-10.

Queens of the Folies Bergere drew good houses to the Bon Ton Theatre 29-3. Joseph J. Sullivan is the principal comedian and he is very funny. Lillian Smiley is the burlesque leader. A special feature is Kid Canfield, the reformed Western gambler, who exposes the tricks used by card sharps and fakirs. Callente, a Spanish whirlwind dancer, and the Melrose Comedy Four are principal numbers. The Darlings of the Gods 5-10.

A new theatre is promised for this city in the upper section, near Hoboken, called Hudson City. It is to cost $150,000 and is to be erected by the Leichter Amusement Co. of New York city. The total seating capacity is to be 3,500, with a roof-garden for the Summer months. High-class vaudeville will be the attraction.

Frank Bily, the singer, who has been sick at his home here for six weeks, has recovered and is now back at the Lyric Theatre, Newark.

The Satan Sanderson co. rested after closing here 27 and will resume at Paterson, N. J., 3.

John F. Langabee, the veteran stage carpenter of the Majestic Theatre, returned to work Jan. 29, after a vacation to wrestle with his old friend, rheumatism.

George Le Claire is the personal representative of Travers Vale at the Orpheum Theatre, Harvey Smith is the new property man, William Siemers, musical director, and Nellie Jones, chief usher.

WALTER C. SMITH.

BURLINGTON. — ITEMS: The Imperial Minstrels' performance for sweet charity sake given at Riverside, N. J., was a huge success.—Andy Collom, one of the oldest minstrel performers in the country, is a member of the organization.—The University of Pennsylvania Orchestra was a distinctive and pleasing feature of the occasion.—Manager Charles M. Lanning, in the interest of the house, made a flying trip to New York 19, and incidentally hobnobbed with several theatrical friends.—The Wood-Hyland co. engaged to replace Al. White's Four Dancing Bugs for 18, failed to materialize. Acts should deem it of sufficient importance to fill time where booked or otherwise it means a disappointed audience. J. WILL BURR.

PATERSON.—LYCEUM: Crowded Jan. 22-24 when The Girl in the Taxi was the attraction. Lucier Gardner in leading role was ably assisted by Ward De Wolf and a very capable co. Al. Martin's U. T. C. 28-27 paid its annual visit, and was granted liberal patronage. This is advertised as the farewell tour; if so, what will become of the dogs? Empire Players successfully presented Anne Karenina 22-27 to well-pleased audiences. J. H. Doyle, John Ince, Brandon Evans, T. S. Gordon, and J. M. Byrnes filled the male roles in a very creditable manner. The same can be said of the ladies; Alma Hiken, Effie Darling, Mary Hill, Gertrude De Mont, and Louise Kent. This is their last week among us, and a local scribe aptly says in his final notice the following: "Lord Chesterfield said on one occasion, 'The highest circle to attain is where you can get the title of lady or gentleman,' and the Empire Players achieved that distinction. Yes; when they go forth in other pastures new, where fields may be greener and flowers more plentiful, let them take with them the warm-hearted wishes of the Paterson public for a greater, a grander and a more prosperous career." Opera House Players drew well 22-27 with Sweet Kitty Bellairs. The play was carefully staged, and the co., headed by Henrietta Brown and Edward Lynch, pleased.—ITEM: Frances Hart appeared as Serouha in Anna Karenina at the Empire, and made good; she is the most promising of our younger amateurs.

UNION HILL.—HUDSON: A programme of rare merit was offered Jan. 29-4 to crowded houses. The show gave the best of satisfaction. Joe Welch is the headliner in a new act; Fred Halley and Mollie Fuller in a new, fresh sketch. The Wooden Egg; Jones and Deeler, Eleanor Otis and co. in a good sketch, the Eddy Trio, Heran and Salimendo, Vittoro and Georgetto, the Six O'Connor Sisters, and West and Van Sicles.

ELIZABETH.—BROAD STREET: Proctor Stock co. in Cameo Kirby Jan. 22-27; well presented, to good business. In the cast were: James Cunningham, Edna Archer, Thomas Williams, W. W. De Lowe, Little Miss Fairbanks, all of whom scored. House of a Thousand Candles 28-3.—ITEM: Isabel MacGregor is recovering from recent illness and expects soon to rejoin the co.

TRENTON.—TAYLOR OPERA HOUSE: U. T. C. Jan. 20; capacity afternoon and night. Thomas E. Shea opened to good houses 22-29.

NEW YORK.

BUFFALO.

Mrs. Bumpstead-Leigh Here for First Time—Little Women Successfully Produced.

Mrs. Fiske was seen at the Star Theatre Jan. 18-20 in a character comedy role, surrounded by a splendid supporting co., playing the part of Mrs. Bumpstead-Leigh, in which she took evident enjoyment and charmed large audiences. The distinguished player gave Buffalo its first performance of this three-act comedy.

The Excuse Me co. played a week's engagement at the Star, proved a laugh producer and had its audiences in the various grades of gig-

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gles to roars from start to finish. James Lackaye as Jimmy Wellington was very funny throughout. George W. Day made the funniest of fat black porters. The others in the cast contributed materially to the spice and pleasure of the piece.

Emma Trentini was enthusiastically rewelcomed at the Star Theatre, where she appeared as Naughty Marietta during the first half of the week 29. Henry Taylor sang the role of Captain Warrington and received several encores for his solo, "I'm Falling in Love with Someone." The excellent co. of principals is well supported.

Little Women. Marian de Forest's dramatization of the Alcott story, was presented at the Teck Theatre, under the management of W. A. Brady, and was most successfully received, and marked approved was given its initial production. Jessie Bonstelle staged it with faithfulness, and the actors who portrayed the various parts retained them to the scenes in which they were set. The strongest character in the play, that of Jo, was taken by Marie Pavey, and in it she was all that could be desired. A special word of praise is due Gertrude Berkeley, who played the part of Mrs. Marsh. The balance of the cast was well handled. The Blue Bird proved to be an astonishing success of the marvelous combination of acting, stagecraft and effects. The Blue Bird was at the Teck throughout the week and brought joy to thousands of adults and juveniles.

Something sweetly pathetic is the new play, Mother, presented at the Lyric Theatre, under W. A. Brady's management. Jean Adair could hardly be improved upon in the title-role.

The Traveling Salesman proved a very strong attraction at the Lyric Theatre, where it was presented at popular prices.

The World of Pleasure played a week's engagement at the Garden Theatre and it was something out of the ordinary in the burlesque line, as the show is a musical comedy on the operatic order.

The Pacemakers were seen at the Lafayette all week and are a clever bunch of entertainers.

J. W. B.

ALBANY.—HARMANUS BLEECKER HALL: The Stampede Jan. 18, with Lillian Buckingham in the leading role, pleased large audience, and scored a well-earned success by her natural and convincing interpretation of a half-breed Indian. Whitney's Opera co. in The Chocolate Soldier 19, 20; entertained large audiences; the sparkling and refreshing music proved as delightful as ever. Juanita Fletcher as Marscha and Alice Yorke as Nadine carried off the honors. The work of Charles Bowers, George Tallman, and Frank J. Boyle also won favor. E. H. Sothern and Julia Marlowe in a Shakespearean repertoire 22, 23 drew large and thoroughly appreciative audiences, and proved one of the events of the season. The Old Homestead 24 attracted two full capacity audiences, which heartily enjoyed the work of William Lawrence as Josh. The entire cast was satisfactory. ——EMPIRE: Gordon and North's Merry Whirl co. offered one of the best burlesque programmes of the season 22-24. Comedians Morton and Moore were royally received, and sustained the fun admirably. The production is nicely staged; the special song numbers were numerous. Ed. Jerome, Billy Meehan, Mina Schall, and Lillian Fitzgerald were prominent figures.——GAIETY: The Dolly Dimple Girls 22-27 drew crowded houses. Louie Dacre and Princess Olga were the leading features.——PROCTOR'S: Had a big bill week 22-27. Among the acts were Lydia Yeamans Bates and Blake, the Howard Girls, Mitchell, Hunt and Miller, Wilton Taylor and co., Frey and Fields, Barry, Johnson and co., Billy H. Jones, Ames and Corbett. Tarrine and Wynne; overflowing houses prevailed as usual. ——MAJESTIC: Vaudeville and motion pictures 22-27 attracted the customary crowds.——ITEMS: Will I. Amsdell, the talented young character actor of this city, is in town for a few days, after closing a successful engagement with Poli's Stock co. in Norwich, Conn., following a short season in New York city. He will join the Lytell-Vaughan Stock co., which opens their annual Summer engagement at Harmanus Bleecker Hall in the Spring.—James Beeten and Alf Matthews, two clever local comedians, have signed with one of the Mutt and Jeff co.—Manager Hart, of the Hall, announces the following bookings: Fritzi Scheff in The Night Birds 30, Al. G. Field's Minstrels 31, Wilton Lackaye in The Stranger 1, May Irwin in She Knows Better Now 2, 3; Gertrude Hoffmann and the Russian Dancers 10, 17.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM: The Flyers, a dramatization of McCutcheon's novel of the same name was seen here 15-17. The plot is interesting and held the audience. Robert Drouet, Edgar Norton, Millicent Evans, Pauline Whitson, Harry Fern, and Joseph Selman were all seen to advantage; interesting performance. Julian Eltinge in The Fascinating Widow 18-20 attracted large and enthusiastic audiences on a return engagement. Officer 666, a sterling farce, and replete with laughs, was presented by an excellent co. headed by George Nash. Wallace Eddinger, and Ruth Mayeliffe 22-24. His Neighbor's Wife was given an excellent presentation 25-27. Charles Cherry and Edna Goodrich were both enjoyable in their respective roles. Rebecca of Sunnybrook Farm 5-10.——BAKER: That popular farce, McFadden's Flats, drew large houses 15-20. The cast is a capable one, and the scenic effects and costumes unusually good. Billy the Kid enjoyed a prosperous engagement 22-24. The Stampede, with Lillian Buckingham in the lead, won popular approval 25-27. Bapho 29-31.——CORINTHIAN: The Crusoe Girls 15-22, with Charles Robinson in the principal role; Ollie Woods was especially good in songs and dances. Jack Conway and Harry Lester Mason are the big hits of the Star and Garter Show 22-27. The offering is a satire, and is filled with many humorous situations. Belles of the Boulevard 29-5.——COOK'S: The Daffydils presenting a clean and at times funny burlesque played to big business 15-22. The cast is headed by Sam Rice, who is ably assisted by a number of comedians and a fair chorus. The Pacemakers, with a pretty chorus, good comedy and attractive music, pleased patrons of good burlesque 22-27. The work of Virginia Royden was unusually good. Whirl of Mirth 29-3.

E. G. ZIMMER.

ELMIRA.—LYCEUM: Howe's pictures Jan. 18; capacity; pleased.——MOZART: C. Norman Hammond was the star of the Stanford and Western Players' production of The Sorrows of Satan 22-27. His Prince Lucio being one of the most interesting interpretations offered during the stock season at this house. George D. MacQuarrie made a marked impression as Geoffrey Tempest and Caroline Locke was an adequate Lady Sybil Elton. Clever character work was offered by Henry Crosby as Lord Elton and Emily Smiley, Margaret Field, Anna C. Turner, James Young, Ernest Sinclair, David Rigers, Anna C. Turner, Maurice Stanford, and Harry Wilgus rounded out a cast of unusual strength. The stage settings were exceptionally good.——ITEMS: Manager G. H. Ven Demark, of the new Colonial Theatre, is enthusiastic over the new Colonial Musical Comedy co. which he has gathered for the opera season at that house, which opens 29, and runs until warm weather. Charles Van Dyne is to have personal charge of the productions. Albert A. Belgheim is to be musical director, and among the principals are Edith Carlyne, soprano; Jethro Warner, tenor; Bertie Herron, soubrette, and Nella Brown, contralto.—Frank Rushworth, recently leading tenor of the Rorick's Theatre Opera co., has signed for the leading tenor role with Fritzi Scheff.—Lawrence J. Anhalt, of Kisfeldt and Anhalt, managers of May Irwin, was here 22, 23 in the interest of that merry soul. Mr. Anhalt was formerly a well-known dramatic writer of this city and his many friends made his stay an enjoyable one.

J. MAXWELL BEERS.

SYRACUSE.—EMPIRE: The Flyers 15-20 drew small houses. Charles Cherry in His Neighbor's Wife 23, 24 attracted fairly and was moderately successful. E. H. Sothern and Julia Marlowe in The Taming of the Shrew, Merchant of Venice, and Romeo and Juliet; gave their usual cultured performances to S. R. O. at advanced prices 26, 27.——EMPIRE: Officer 666 made a hit and drew fairly 25-27. Rebecca of Sunnybrook Farm was much enjoyed by good-sized audiences 29-31.——BASTABLE: The Stampede 22-24, headed by Lillian Buckingham, was well performed to large houses. Billy the Kid to topheavy business 25-27. Everyman's Daughter proved an unusually good, popular-priced attraction, and attracted well 29-31.——ITEMS: Daniel Frohman was in town 23 to witness the performance of His Neighbor's Wife.—I. Kier, long connected with the Bastable as assistant-treasurer, has been promoted to the treasurership, and John Fay is now advertising agent.—Myron Kallett, for several seasons treasurer of the Grand, has been appointed manager of the new house being erected at Oneida, N. Y.—Edward Trautman, who resides here, was in town as musical director for Sothern and Marlowe, 26-28.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE: The Old Homestead was enthusiastically received Jan. 19, 20 by capacity houses. Chicago Stock co. 22-27, with an unusual fine list of plays was accorded good patronage. Repertoire included Our New Minister, Sham, The Fourth Estate, In Missouri, Her Only Son, The Governor and the Boss, The Little Princess, and The Genius and the Model.——MOHAWK: Vanity Fair 18-20 drew fairly well. Bob Van Osten and Joe Emerson are the chief comedians. Robinson's Crusoe Girls 22-24; show not up to the standard; failed to draw.——ITEMS: The Boston Symphony Orchestra will give a concert in the armory 5.—Marshall Darrach is giving a series of Shakespearean recitals under auspices of Schenectady High School.—Rehearsals are now under way for the farce, A Night Off, which will be presented by the Union College students late in February.

NAT SAHR.

WATERTOWN.—CITY OPERA HOUSE: The Old Homestead 17; fair business. Albert Spaulding and Lilla Ormond 18; a rare concert treat; big house. The Man of the Hour 20; good sale. Ernie Marks co. 22-27; good houses. ——KEENEY'S ORPHEUM: Franklin Stock co. 22-27 in repertoire; good business.——ARMORY AUDITORIUM: Annual Poultry Show 22-27; interest stimulated by cup given by May Irwin. Miss Irwin's birds a feature of the show, which was most admirably produced and advertised under Francis Lamon, Secretary of the Chamber of Commerce.

DON HOLBROOK.

OSWEGO.—RICHARDSON: Charles K. Champlin co. Jan. 15-20; broke all records for stock at this house.——HIPPODROME: Clara Turner co. in Three Weeks (under Two Flags and U. T. C.) 22-27; fine business.——ITEMS: The Richardson, which has been playing vaudeville on all open dates, playing the Cleveland time, changed to the U. B. O. time week of 23, four acts and two reels of motion pictures. —The management of the Richardson has purchased a new Power's picture machine; W. L. Tefft is the operator.—O. S. Hathaway, lessee of the Richardson, was in town, the guest of Manager Eccleson 23.

GLOVERSVILLE.—DARLING: Old Homestead Jan. 18; two good-sized audiences; satisfactory performances. Helen Ware in The Price 19 pleased large and appreciative audience. The Stampede 20; twice; good-sized audiences. Avis Paige co. 22-1 opened to S. R. O. Plays first part of week: On Trial for Her Life, Shepherd of the Hills, Dora Thorne, and Her Secret Enemy; excellent satisfaction.

HORNELL.—SHATTUCK OPERA HOUSE: The Cat and the Fiddle Jan. 18 pleased large house. The Country Boy 19 delighted fair audience. Nancy Boyer in repertoire 22-27. Plays: The Wife, Miss Hobbs, Love Watches, Merely Mary Ann, Leah Kleschna, When Knighthood Was in Flower, At Cozy Corners, and Clothes; matinees daily and crowded houses at evening performances.

TROY.—RAND'S OPERA HOUSE: The Spring Maid Jan. 18-20 delighted capacity houses. The Servant in the House 23; good house. E. H. Sothern and Julia Marlowe 24 in The Taming of the Shrew; house sold out and people turned away. A bevy of sixty-two girls from Emma Willard Seminary attended in a body.

PALMYRA.—OPERA HOUSE: The Cow and the Moon 10; very fine performance; fair business. Italian Opera Trio 18; very pleasing, to big business. "Two Years in Alaska," lecture by Rev. E. H. Edson, 18. Vaudeville, with Clair Bogardus and Barker and Barker 20. The County Sheriff 24 pleased good business.

ONEONTA.—THEATRE: Our New Minister Jan. 17 pleased good house; co. excellent. Whiteside Strauss co. 22-27 in Out of the Fold, The Conspirator, The Angel of the Trail, For His Sister's Honor, The Switchman's Daughter, and The Parish Priest; good co.; playing to large and well-satisfied houses.

SODUS.—THEATRE: County Sheriff Dec. 23; good, to large audience in spite of storm. Mabelle Leverton and Joe Lyonell deserve special notice.——ITEM: Ed. C. Hayes, who was killed in wreck near Binghamton Jan. 22, was very popular here as leading comedian in Vogel's Minstrels.

BATAVIA.—DELLINGER OPERA HOUSE: Chauncey Keiffer Stock co. Jan. 22-28 in A Soldier of the Empire, St. Elmo, Lena Rivers, The Provider, The Wayward Wife, Charlotte Temple, Sapho, Anna Karenina, Girl of Eagle Ranch opened to S. R. O.; pleased.

CORNING.—OPERA HOUSE: Himmelein Players did good business in In the Bishop's Carriage, The Coward, Camille, The Rose of Killarney, Three Weeks, The Little Girl He Forgot, Lena Rivers, and The Orphan's Prayer.

AUBURN.—JEFFERSON: Myrkle-Harder co. Jan. 22-27; good business. Plays: A Bachelor's Romance, Sunday, The Great John Ganton, Salomy Jane, The Girl in Waiting, The Gentleman from the South, and His Last Dollar.

WOLCOTT.—GRAVES'S OPERA HOUSE: New Hampshire Folks 19, 20; home talent; benefit Chemical Fire Company; good; big business.——LEVENWORTH HALL: Toronto Male Quartette co. 20; good business.

FORT PLAIN.—THEATRE: Old Homestead Jan. 31; more than capacity; standing room eagerly bought, and at least 200 turned away; 50-cent seats resold as high as $2.50; big audience delighted.

WELLSVILLE.—BALDWIN: The Cat and the Fiddle Jan. 19 pleased a good business. Franklin Stock co. 22-25 in The Master Workman, Sherlock Holmes, and Rip Van Winkle; full houses.

DANSVILLE.—HECKMAN: Chauncey-Kiefer Stock co. Jan. 12-17 pleased excellent business. Rochester University Musical Club 26; fine concert; good business.

HERKIMER.—GRAND: Ernie Marks's Stock co. Jan. 15-20; fair co.; good business. ——STAR: Belgarde Stock co. 15-20; good co.; packed houses.

PENN YAN.—SAMPSON: The County Sheriff Jan. 30; poor attraction and business. The Imperial English Bell Ringers 31; good entertainment.

GLENS FALLS.—EMPIRE: Chicago Stock co. Jan. 15-20 closed a successful week of business; giving excellent satisfaction.

BINGHAMTON.—STONE OPERA HOUSE: The Country Boy 18; large audience; splendid performance; strong cast.

JAMESTOWN.—SAMUELS'S OPERA HOUSE: Country Boy Jan. 24; good attraction and business.

ITHACA.—LYCEUM: Our New Minister Jan. 22 canceled because of illness of two members of co.

NEWBURGH.—ACADEMY: Helen Ware in The Price Jan. 20; excellent performance; good business.

JOHNSTOWN.—GRAND: William Lawrence in The Old Homestead Jan. 25 pleased.

LOCKPORT.—HODGE: Our New Minister Jan. 26; very good co.; fair business.

COHOES.—PROCTOR'S: May Irwin Jan. 23; excellent co.; pleased capacity.

SALAMANCA.—ANDRUS: The Country Boy Jan. 22 pleased S. R. O.

LYONS.—MEMORIAL: Our New Minister Jan. 24 pleased good business.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM: Honey Boy Minstrels Jan. 17; best minstrel offering of the season; they deserve success. Imperial Russian Dancers 20; excellent performance and good business. Get-Rich-Quick Wallingford 22; good co. and business.

RALEIGH.—ACADEMY: Blanche Bates Jan. 11 pleased S. R. O. Dockstader's Minstrels 16; good business. Russian Dancers 17 pleased fair attendance. William Faversham in The Faun 24; excellent performance; good business.

WINSTON-SALEM.—ELKS' AUDITORIUM: Russian Dancers Jan. 18 pleased capacity. Carlton Sisters Stock co. 22-27; good houses.

GOLDSBORO.—MESSENGER OPERA HOUSE: Three Twins Jan. 24; S. R. O. Third Degree 30; excellent co.; good business.

HENDERSON.—THEATRE: Three Twins Jan. 22 pleased fine business.

NORTH DAKOTA.

BISMARCK.—BIJOU: Seven Days Jan. 26 delighted full house.

OHIO

CINCINNATI.

Two Weeks of Good Attractions and Paying Business at All Houses.

Lina Abarbanell in Madame Sherry Jan. 22-27 made an excellent impression at the Grand. Vera Michelena in Alma, Where Do You Live? 29-3 opened to good business. Slim Princess 5-10.

As a Man Thinks, with John Mason in leading role, drew good-sized and well pleased houses at the Lyric 21-27. The Balkan Princess followed 28-4 and delighted good attendance. The Gamblers 5-10.

Eva Tanguay at Keith's 21-27 drew the usual big houses. Sam Chin and Mary Marble were on the bill and well received. Bertha Kalish co. 5-10.

The drawing card at the Walnut 21-27 was Frank La Rue in The Penalty; fine presentation to big business. Alias Jimmy Valentine 29-3. The Trap, a new English play, was presented 31.

The Light that Failed, by the stock co. at the Orpheum 21-27, was enjoyed by very good houses. This co. is rapidly gaining in popular regard.

James Rowland in The Passing Parade 21-27 at the Standard was seen to advantage.

Merely Mary Ann 21-27 drew capacity houses at the Standard, and was followed by a very commendable presentation of The Deep Purple 28-3.

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The Broadway Gaiety Girls played to very fair business at the People's 21-27.

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COLUMBUS.

Vera Michelena Greeted by Packed Houses—Good Work by Southern Stock.

Alma, Where Do You Live? presented by a clever co. headed by Vera Michelena, was the attraction at the Hartman Theatre Jan. 23, 24, drawing packed houses. Henrietta Crosman in The Real Thing 25. Elsie Janis in The Slim Princess 26, 27. Frances Starr in The Case of Becky 29, 30.

A co. of Yiddish players, headed by Madame Regina Prager, presented The Oath of the Sefer-Torah at the Colonial on the evening of the 24th to an enthusiastic audience. This co. will play a return engagement, in a different play, 31. The Kiss Waltz 1-3.

A beautiful production of Old Heidelberg was given by the Southern Stock co. last week at the Southern Theatre to capacity audiences. Edward Mackay as Karl Heinrich is meeting with well-deserved praise for his excellent acting, and Alice Ricker was a charming Kathie. My Friend from India will be presented by this co. week of 29.

The morality playlet, Everybody, headed a varied bill at Keith's last week, including the Musikalgirls, Ryan-Richfield co., Saunders Trouse, Gordon and Marx, James Macdonald, McGinnis Brothers, and Gordon Brothers. A sketch, The Leading Lady, will be the headliner week of 29.

Sapho played a three days' engagement at the High Street 22-24. Mary Emerson was convincing in the title-role. Driftwood 25-27. The Newlyweds and Their Baby week of 29.

A splendid programme was presented at the Broadway last week drawing large audiences. The headline act this week will be Models De Luxe. Billy James, one of the managers of this theatre, will leave shortly for an extended trip throughout the West, where he hopes to recuperate his health. Sam Murphy will be in charge until Mr. James's return.

K. D. McMAHON.

TOLEDO.

Good Bills and Business at All Houses—Olive Vail Well Received.

Alma, Where Do You Live? with charming Vera Michelena and Robert Dove, were the attraction at the Valentine Jan. 22, and were well received. Henrietta Crosman in The Real Thing 24 delighted two good houses. Frances Starr in The Case of Becky 31.

Madame Regina Prager and her accomplished co. of Yiddish singers, were much appreciated at the Auditorium 22, 23.

At the American 21-27 the Holden Stock co. offered Mr. Jekyll and Mr. Hyde, with Theodore Lorch in the dual role, and Herbert Bethew had best role since joining the co.

Olive Vail in Miss Nobody from Starland was the attraction at the Lyceum, and drew capacity houses. Fiske O'Hara followed in Love's Young Dream, and he and his co. provided excellent entertainment. The Goose Girl 24.

JANE CURTIS.

URBANA.—CLIFFORD: The City Minstrels (local), under the directorship of Earnest Wilson, of the late team, Wilson and Leicester; big house Jan. 23; performance equal to many traveling cos. When a Woman Wills 26.—LYRIC, WONDERLAND, and ORPHEUM: All doing well with pictures.—ITEMS: Mrs. Charles Powell, who died in Florida, was buried here 23. Deceased was mother of Tom Powell, the minstrel.—E. C. Inskeep, manager of When a Woman Wills, has just lost his fourteen-year-old daughter in Cincinnati, who died from scarlet fever. This co. is laying off here owing to illness in the co.—Dallee Melvin, ahead of the co., is spending the week with his parents here. Max Zennie, musical director, has joined The Chocolate Soldier Co. This co. spent several hours here 23, changing cars.—A son was born 21 to Edward Hullinger, manager of the Clifford Theatre.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER: The Missouri Girl Jan. 24. Frank F. Farrell, Zanesville man, in cast; good co.; fair business.—SCHULTZ: The Mary Emerson Stock co. closed 20 after a two weeks' performance, and Mary Emerson is now with traveling stock; playing Sapho at Columbus.—ITEMS: Professor G. E. Gebest, formerly leader of the Schultz Orchestra and later of the Weller, died last week at his home in this city. He was the father of Charles Gebest, author of The Red Widow, and of Gertrude Gebest Nye, the clever comedienne.—The date of the presentation of The College Widow, by local talent, has been set for 16. Florence Frazier will play the title-role.

LAURA B. POE.

CHICAGO.—MASONIC: Baby Mine 16, 17 pleased packed houses. The Earle Stock co. week of 22, presenting The Minister's Son, Hello Bill, Wife in Name Only, For Her Sake, Ishmael, and On the Frontier to S. R. O. for the week; entire house sold for Ishmael; extra matinee 26 to capacity. The McCoys in their specialties and Jack Boyle, leading man, deserve special mention.—ITEMS: The Masonic lodge and club rooms of New Temple will be dedicated the first part of February.—Manager Rumbaugh has arranged for return date of Earle Stock co. later on in season; also booking through J. J. Coleman, New York.

LIMA.—FAUROT: The Confession Jan. 17; business fair; capable co. Clifford Dempsey as Josef Dumont deserves special mention. Girl of My Dreams, with John Hyams and Leila McIntyre, 18 delighted S. R. O. Cal Stewart in In Politics 20; co. fair; business poor.—LYRIC: Lewis-Oliver Players 18-20 pleased usual good houses.—ITEM: Cal Stewart in In Politics closed season here 20. Mr. Stewart joined the Keith Circuit at Indianapolis 22.

TIFFIN.—GRAND: The Franklin Stock co. 7-13 to good business. Plays: The Belle of Kentucky, Woman Against Woman, Dawn of a New Life, The Lion and the Lamb, The Fatal Scar, Reaping the Harvest; audience pleased. The Confession 15; good business and satisfaction. Miss Nobody from Starland 16 delighted full house (every seat sold before 7 o'clock). Eugene Hall's Associate Players opened in That Country Boy 22-27; best co. here in years.

BELLEFONTAINE.—GRAND: Daniel Boone on the Trail Jan. 23; very good business; fair co. Baby Mine 24; S. R. O.; excellent attraction. The Marvelous Mell's Road Show 26, 27; two good houses; pleased.—ITEMS: W. C. Shenk, Ottoville, has purchased the Royal Theatre from Mrs. Sarah Rutter.—Manager J. E. Rutter has accepted a traveling position with a film co.—Pictures are drawing well here.

SALEM.—GRAND: Le Verde's Dixie Minstrels Jan. 25-27; poor co. and business.—ITEMS: H. P. Kuts has resigned his position as manager of the Grand, to join the Walter L. Main attractions.—Mr. Mackey, formerly of Murray and Mackey, succeeds Mr. Kuts here. Professor William Littleton was in the city last week greeting old friends.

ALLIANCE.—COLUMBIA: The Keyes Sisters Stock co, Jan. 23-27; good business and satisfaction. Plays: The Darling of Paris, The Cutest Girl, The Chauffeurs, Silver Threads Among the Gold, and The Pride of the Prairie. The Country Boy 30; light business; pleased. The Millionaire Tramp 31 satisfied small audience.

SIDNEY.—LYRIC: Stetson's U. T. C. Jan. 9 pleased good house. Millionaire Tramp 16; good co.; S. R. O. Daniel Boone 18 pleased fair business. Ralph Richards in Around the World in Ninety Minutes 19, 20 pleased good attendance.

WARREN.—OPERA HOUSE: Keyes Sisters' Stock co. in Silver Threads Among the Gold, The Girl of Eagle Ranch, A Child Slave, The Price She Paid, The Darling of Paris, The Cutest Girl, and Dr. Jekyll and Mr. Hyde 15-20; good business.

HAMILTON.—SMITH'S: Lewis Oliver Players in Mother and Son 18-20; popular co.; business steadily increasing. Lewis-Oliver Players in Monte Cristo and An American Abroad 22-27. In the Bishop's Carriage 29-3 pleased good business.

EAST LIVERPOOL.—CERAMIC: Chocolate Soldier Jan. 9 pleased capacity. Martin's U. T. C. 11 pleased good business. Frank Deshon in The Beauty Spot 13 pleased good house. County Sheriff 23 pleased fair business.

YOUNGSTOWN.—GRAND: The Newlyweds and Their Baby Jan. 20 pleased houses. Driftwood 22-24; good co. and houses.—PRINCESS: Frank Bell in College Days 18-20; large business.

UHRICHSVILLE.—CITY OPERA HOUSE: Winthrop's Wife 15; management of O. U. A. M.; well patronized; G. D. Law and Miss Arnold in leading roles deserve mention. County Sheriff 25; fine attraction.

CHILLICOTHE.—MASONIC: Deep Purple Jan. 12 satisfied S. R. O. Chocolate Soldier 18; fine performance; S. R. O. William Hodge in The Man from Home 20; full house; entire satisfaction; numerous curtain calls.

AKRON.—GRAND: Southern Aristocracy Jan. 18-20. Heir to the Hoorah 22-24; both pleased good houses. Dad's Girl 29-31 pleased fair business.

FINDLAY.—MAJESTIC: The Confession Jan. 16; good co.; fair business. Millionaire Tramp 18; fair co. and business. Baby Mine 20; good business and co.

COSHOCTON.—SIXTH STREET THEATRE: Missouri Girl Jan. 22; good attraction; topheavy house. Alma, Where Do You Live? 24; splendid co.; pleased good business.

CIRCLEVILLE.—GRAND: The Chocolate Soldier Jan. 19 more than pleased; S. R. O.; house jammed to the walls; impossible to sell another admission.

PIQUA.—MAY'S OPERA HOUSE: Chocolate Soldier Jan. 22 pleased capacity.—ITEM: Miss Hewitt scored decided hit, and was tendered a reception by Mrs. C. E. Hetherington.

UPPER SANDUSKY.—AUDITORIUM: Baby Mine Jan. 29; excellent satisfaction; fair business.

NORWALK.—GILGER: Cal Stewart in Politics 17 pleased fair-sized house; good play and co.

DEFIANCE.—OPERA HOUSE: Miss Nobody from Starland Jan. 17; fine co.; S. R. O. Baby Mine 31 pleased.

CAMBRIDGE.—COLONIAL: Alma, Where Do You Live? Jan. 25 pleased good house.

FREMONT.—OPERA HOUSE: Baby Mine Jan. 22 pleased fair house.

KENTON.—Baby Mine Jan. 24 played to well-pleased big business.

POMEROY.—THEATRE: Isle of Smiles Jan. 23; good co. and house.

BUCYRUS.—OPERA HOUSE: Baby Mine Jan. 19; highly pleased good house.

SPRINGFIELD.—COLUMBIA: Chocolate Soldier Jan. 23, 24; well presented; light house.

PORTSMOUTH.—GRAND: The Chocolate Soldier Jan. 17; great, to big business.

WOOSTER.—OPERA HOUSE: A Millionaire Tramp Jan. 27 pleased fair house.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE: Rebecca of Sunnybrook Farm Jan. 28-30; well received; fair business. Naughty Marietta 31, 1. Aborn English Grand Opera co. offering The Tales of Hoffman and Madame Butterfly 4, 5; advance sales predict S. R. O. houses.—METROPOLITAN: The Cherry Pickers 22-28; good business.

LAWTON.—THEATRE: Dorothy Reeves's Stock co. Jan. 14-28; good co. and fair business. Plays: Her Great Temptation, Woman Against Woman, Fatal Wedding, In Arkansas, For Home and Honor, Dad's Girl, and Ten Nights in a Barroom.

SAYRE.—AUDITORIUM: Mowry Stock co. in Dixie Girl, Spice of All, Commercial Traveler, Whirl of Society, In God's Country, and Lena Rivers Jan. 22-28; good business; co. popular.

M'ALESTER.—BUSBY: Jolly John Larkin 17 pleased good house. Spring Maid 18; capacity. Newlyweds 25; good business.

DURANT.—THEATRE: John Larkin in Royal Sam Jan. 18; fair co.; small, house. Newlyweds 20 pleased S. R. O.

SHAWNEE.—BECKER: Billy (Single) Clifford in The Girl, the Man and the Gaspo Jan. 25 pleased; good house.

VINITA.—GRAND: Flirting Princess Jan. 20; good business; excellent co.

OREGON.

PORTLAND.—HEILIG: Anna Held in Miss Innocence Jan. 14-17 failed to please good business. Madame Sherry 19-20 pleased big house.—BAKER: Rose Melville in Sis Hopkins 14-19 pleased good business.—ORPHEUM: Arkadeff Russian Balalaika Orchestra 14-19 pleased big houses.

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PENNSYLVANIA.

PITTSBURGH.

The Irish Players, The Bluebird, and The Havoc Among the Many Attractions.

Pittsburgh, Feb. 6.—The Irish Players appeared at Carnegie Music Hall Jan. 30. They were cordially received and there was no need for about fifty detectives and plainclothes men who were scattered among the audience which filled the house, as The Playboy of the West was not presented, in lieu of which three one-act plays were seen, Hyacinth Halvey, Riders to the Sea, and The Workhouse Ward, wherein none of which occurred anything to cause a disturbance. Lady Gregory was present and made a short curtain talk. The Players were brought here by the College Club of this city for the benefit of the Tuberculosis Hospital, which institution profited largely by the receipts of the performance.

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Last week had The Gamblers at the Alvin and The Blue Bird followed. Alias Jimmy Valentine appeared at this house 28-3, with the same excellent co. that played it last season, excepting the part of the prison warden, and the production was in every way commendable. H. B. Warner has improved, if anything, in his acting of the title-role. Frank Monroe is an ideal Dorie, the detective, and Phyllis Sherwood could not be a more lovable and sweet Rose Lane.

Donald Brian and a large supporting co. in The Siren was the offering at the Nixon 21-27, and for the first four nights of the following week the Deutsches Theatre Players were seen in different plays. The Havoc only drew small attendance 21-27, but proved to be a strong little play, finely acted by the four members of the cast. Henry Miller was convincing as Richard Craig and won strong approval. The two settings were solidly constructed and nicely finished.

There was fun at the Duquesne, where Charley's Aunt was played by the Harry Davis Stock co. 28-4, and Oliver Twist followed. The Dawn of a To-morrow was splendidly staged and well acted 22-27. Mary Hall added another praiseworthy role to her long and varied list by her pleasing performance of Glad in this interesting play.

The Lyceum had The Girl in the Taxi, which will be followed by Mutt and Jeff. The Newlyweds and Their Baby greatly pleased 22-27.

Bertha Kalish in A Light from St. Agnes headed the vaudeville programme at the Grand and others in support were Madame Adelaide Norwood, Bedini and Arthur, Ella Bradna and Fred Derrick, Big City Four, etc.

Mary Hall the popular leading woman of the Davis Stock co., appeared in a special role morning of Jan. 30, when she was a witness in the local Criminal Court against a former waiter at the Pittsburgh Athletic Club, who it was missed, stole her sealskin coat from the club on New Year's Eve. The coat was recovered and Miss Hall wore it at the trial.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM: Al. G. Field's Minstrels Jan. 24, with matinee; co. excellent; delighted two capacity houses. The singing and dancing was up to the usual high standard, and there were no gray beards among the jokes and funny sayings. The Catholic Club Minstrels, with Hugh Jennings, the baseball captain, as interlocutor, 25, 26, gave a very fine entertainment to two packed houses. The singing of the solos and chorus was unusually good, and the jokes were mostly local. The olio was good.——POLI: An excellent bill for week of 22, with the Rooneys as a headliner, scored big. Tinkham and co. in Cage of Death, Eddie Leonard, the minstrel; Kimberly and Hodgekins, Frank Ardell in The Suffragette, La Toy Brothers, and other good acts to capacity houses.——ACADEMY: The Duffy-Redcay Troupe of Gymnasts headed an excellent bill week of 22, and were thrillers. Fiske and McDonough, Mott and Maxfield, Frank Hurley, the Two Lowes, and photoplays to excellent business.——COLUMBIA: The Bohemian Burlesquers in Patsy's Travels 22-27; co. and business excellent. Andy Gardner and Ida Nicholai were featured and made good.——ITEMS: The old Star Theatre opened the 27th as a moving picture house, under the management of William Masterson, of New York city, who has leased the house. Six moving picture films and three illustrated at each performance.—James Clancy, of New York city, theatrical manager and booking agent, has leased from S. Z. Poli the New Academy, and will take over the house the 29th.—Mr. Poli leased the house from the Reis Circuit a year ago, and opened it with a stock co. Later the stock co. was replaced by vaudeville and moving pictures.—H. R. Smith, manager for Mr. Poli, will probably continue that capacity for the new lessee.—The Anitas Club, of New York city, gave a delightful entertainment of vocal and instrumental music at the Y. M. C. A. auditorium the 17th to a large audience.

READING.—ACADEMY: Forty-five Minutes from Broadway Jan. 20; good business. Kibbie and Martin's U. T. C. 23 to two large houses. The Star Show Girls 25, with matinee; capacity houses. John T. Baker and Louie Lynn headed a clever cast of entertainers.——ITEM: Indian life in its every phase was depicted in a striking manner at the Auditorium, this city, when Edward S. Curtis, author of "The North American Indian," gave his intimate story of the Red Man's tribal life 24. The lecture was illustrated by pictures and an orchestral accompaniment was delightfully effective. The affair was under the auspices of the local Press Club, and drew a capacity audience, which was thoroughly appreciative.

HANOVER.—NEW OPERA HOUSE: A Lively Tip failed to appear Jan. 6. Three Twins 9; large and appreciative audience. Rejuvenation of Aunt Mary 11 canceled. The Rosary 16; large house; greatly pleased. Forty-five Minutes from Broadway 22; good performance; fair house.——ITEMS: Messrs. W. A. Hollebaugh, formerly manager of the Colonial Theatre, Annapolis, Md., and J. H. Ebling, of Washington, D. C., have leased this theatre, and will take possession 1. Mr. Hollebaugh will reside here and have active management of the house.—Richard Barnitz, stage-manager, spent several days this week in New York preparing to enter a dramatic school.

M'KEESPORT.—WHITE'S NEW THEATRE: The Beauty Spot Jan. 17, with Frank Desbon, pleased fair audience; co. small, but adequate; scenery shopworn. Frank Desbon, Miss Thomas, and Miss Stewart received much applause. Madame X 20 delighted good audiences. Adelaide French as Jacqueline, A. A. Cercellus as Louis Floriot, Anne Hamlin as Victor, Burnette Radcliffe as Marie, and Al Brown as Perissard were well received. Herbert Charles as Raymond did one of the best pieces of acting seen here for many a day.

ALLENTOWN.—OPERA HOUSE: The Yankee Doodle Girls Burlesque co. Jan. 19; two good houses; good co.; pleasing very much. Al. Field's Minstrels 20 drew two full houses. Mr. Field has been visiting us annually for a number of years, and while he has always pleased this season's offering is the best one of them all. The Lois Lulu German Musical co., booked for 22, 23, failed to appear; co. stranded at Easton, this State. Martin's U. T. C. co. drew two large audiences 24.

BEAVER FALLS.—LYCEUM: Damon and Pythias (amateur) Jan. 17; benefit of Knights of Pythias; fairly well given. Town Marshal 20 pleased fair business. Adelaide French in Madame X 23; more than pleased; excellent business. Miss French's first appearance here, and was certainly well liked; very capable co.; numerous curtain calls.——ITEM: Town Marshal co. will spend ten days here rehearsing a new version of the same play.

LANCASTER.—FULTON: Lolo Lulu co. Jan. 20 failed to appear. The Drummer Boy of Shiloh (local) 22-24 attracted large houses.——FAMILY: Mother Goose co., Les Valadons, Billie Burke, Uncle Josh, and motion pictures 22-24; large houses.——ITEMS: The new Colonial Theatre is practically finished, and will open 29 with vaudeville. It will be under the management of Howard E. Dean.—All three of our theatres for week beginning 29 will offer vaudeville.

CHAMBERSBURG.—NEW THEATRE: The Toy Shop Jan. 19, 20 (local); fair performances; large houses. Brotherhood Minstrels of Hagerstown 23; mediocre co., to fair house. The Cow and the Moon 29; good co.; fair house; scenery very pleasing. Ed. Gilmore made good.——ITEM: Manager C. W. Boyer has transferred James H. Lee, formerly of Annapolis, Md., to this place as resident manager, and who has already made a very favorable impression.

HAZLETON.—GRAND: Little Miss Kut-Up Jan. 15, 16; co. and production good; two light houses. The Dorner Players, new permanent stock co., opened with The Wife 22-27; large houses; excellent satisfaction. The leads are played by Elizabeth Murray and W. D. Stedman; supported by Allen Devitt, Jack Mortimer, Paul Webster, Lewis Sumner, William Barry, John Carmody, Sarah Kyles, Josphine Baird, and Jeanette Miller.

BUTLER.—MAJESTIC: The Easiest Way Jan. 19; excellent attraction; beautifully staged; co. of unusual merit, including Catherine Proctor, Frank Patton, Hallett Thompson, Harry A. King, Clara Weidon, and Caroline Newcomb; unfortunately drew small house; deserved capacity. Cow and the Moon 23 failed to please light house. Madame X 25; fair advance sale.

HARRISBURG.—MAJESTIC: Forty-five Minutes from Broadway Jan. 18, with Lacy Monroe and Bernard Riggs in principal roles, worthy of mention. Rosary 19, 20 pleased very good business. Elsie Janis in The Slim Princess 22: S. R. O. Miss Janis and Joe Cawthorn more than pleased. Star Show Girls 24; good co.; drew well as usual.

BRADFORD.—THEATRE: Over Night Jan. 15; amused fair house. The Country Boy 20 pleased two moderate audiences. Helen Grayce 22-27; fine attendance, presenting Beverly of Graustark, Arizona, The Squaw Man, Gentleman from Mississippi, Charlie's Aunt, and Romeo and Juliet.

NEW CASTLE.—OPERA HOUSE: Easiest Way Jan. 20; excellent co.; fair house. Cow and the Moon 22 pleased good house. Madame X 24; fair co. and business. Horne's Stock co. opens indefinite season 29; co., which is excellent, is headed by Joseph Remington and Nana Sullivan.

NORRISTOWN.—GRAND: The University Mandolin and Glee Club Jan. 26 pleased large audience.——GARRICK: Models des le Jardin de Paris 29-3 pleased large audiences. Others on bill deserving mention: The Koopes, boop rolling and juzzling; Bruce and Dagneau, and Adams and Henry.

HONESDALE.—LYRIC:——ITEM: Through the courtesy and sympathy of Manager Dittrich proceeds of performance Jan. 31 were donated to family of late volunteer fireman, George Bergman, who recently lost his life at one of the most disastrous fires ever here.

DUBOIS.—AVENUE THEATRE: The Easiest Way Jan. 17; good business and most excellent co. Edmund Vance Cook 18; poet and lecturer; fifth number of people's popular entertainment; S. R. O. Over Night 25; large business; co. most excellent.

JOHNSTOWN.—CAMBRIA: Local amateurs Jan. 19; good house. Irish Players in The Building Trust, Rising of the Moon, and Spreading the News 22; fine performances; light houses. Star Show Girls 23; fair performance and business.

WEST CHESTER.—OPERA HOUSE: The Three Twins Jan. 4 pleased large house. Frederick Poole 12; well-pleased audience. Forty-five Minutes from Broadway 16; good co. and business. De Rue Brothers' Minstrels 23 pleased S. R. O.

WARREN.—LIBRARY: The Cow and the Moon Jan. 17; fair house. Over Night 22 pleased good house. The Country Boy 23; good co. and business. Kellogg-Haines Singing Party 24; full house (King Course).

WILLIAMSPORT.—LYCOMING OPERA HOUSE: Edwin J. Hadley's Travel Carnival Jan. 22, 23; good sized and appreciative audiences. Pictures shown were novel, latest, interesting and several a study.

CONNELLSVILLE.—SOISSON: Madame Sherry Dec. 29; excellent business. Chocolate Soldier Jan. 2 delighted capacity. Field's Minstrels 5 pleased good house. Madame X 16; good business.

MEADVILLE.—ACADEMY: Kirk Brown co. in On Parole, The Iron Master, Romeo and Juliet, Othello, Two Orphans, and Michael Strogoff Jan. 15-20 pleased; S. R. O. Easiest Way 22 canceled.

PUNXSUTAWNEY.—JEFFERSON: The Easiest Way 18; great; fair business. Cow and the Moon 24 pleased good business. Over Night 26 pleased good house.

ROCHESTER.—MAJESTIC: The Town Marshal Jan. 19; fair performance and business. Madame X 22 delightful performance; small audience on account inclemency of the weather.

SUNBURY.—CHESTNUT STREET: Nancy Boyer Stock co. Jan. 15-20; record houses. Hugh Fay in Little Miss Kut-Up 25, 26 pleased good business.

YORK.—OPERA HOUSE: Yankee Doodle Girls Jan. 20; good business. Cowboy Girl 24 canceled. Schubert Choir (local) 25; good business.

PITTSTON.—THEATRE: Al. G. Field's Greater Minstrels Jan. 23; excellent co.; S. R. O.; largest audience that Field's ever had here.

KANE.—TEMPLE: Over Night Jan. 23; largest house in history of theatre; very good attraction; everybody well pleased.

OIL CITY.—THEATRE: Helen Grayce Stock co. Jan. 15-20 pleased good business. Rita Knight deserves special mention.

TARENTUM.—NIXON: Texas Troubadours Jan. 15-17; co. and business fair. The Aviator Girls 18-20 pleased big business.

POTTSTOWN.—GRAND: La Rue's Minstrels Jan. 20; good house. Man on the Box 22; fine co.; fair business.

GREENSBURG.—ST. CLAIR: Madame X Jan. 19; very well presented, to a good-sized and appreciative house.

BELLEFONTE.—THEATRE: Hugh and Effie Fay in Little Miss Kut-Up Jan. 31, 1 pleased good houses.

SHARON.—GRAND: Cow and Moon Jan. 20 pleased two good houses.

POTTSVILLE.—ACADEMY: Martin's U. T. C. Jan. 20; good business.

RIDGWAY.—OPERA HOUSE: Over Night Jan. 24 pleased large house.

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RHODE ISLAND.

PROVIDENCE.

Fritzi Scheff in The Night Birds—The Fortune Hunter at the Empire.

Fritzi Scheff opened at the Providence Opera House Jan. 15-17 in Night Birds. As is always the case, she proved very popular, and captivated her audiences from the initial curtain. Sam Bernard closed the week, 18-20, with a most successful performance of He Came from Milwaukee. He is surrounded by a good cast of principals and a bevy of feminine loveliness for a chorus. The Chocolate Soldier again struck the chord of popular fancy on its return 22-27. The cast, headed by Alice York and Charles H. Bowers, is quite as capable as the former co., and the music, while somewhat reminiscent, has retained all of its charm.

The Fortune Hunter was greeted by good houses at the Empire 15-20. There is not a dull moment to the whole performance, and with Will Deming in the leading role ranked well among the best that has been to the Empire this season. James K. Hackett opened a week's engagement 22 in his new play, The Grain of Dust, to the apparent satisfaction of a fair-sized audience. A most cordial recention was extended and he responded with an excellent characterization.

Based upon the underground workings of the "white slave traffic" Everywoman's Daughter furnished good fuel for the lovers of melodrama at the Imperial 15-20. Jessie Arnold and Frederick are prominent in effective roles.

The Columbia Burlesquers were at the Westminster during the week, 15-20, featuring A Parisian Temptation. The attraction is well supplied with good comedians and a comely chorus.

The Third Degree proved one of the best attractions seen at the Imperial this season. It is especially well staged and the co. includes a cleverly selected cast of principals. Sarah Padden and Joseph R. Garry contribute excellent roles and throughout the performance their interpretations are most gratifying.

Keith's offered a bill of excentional merit, particularly strong in headline features. As an innovation the honor berth was left to the choice of the patrons. The bill includes the Boston Red Sox Four, the Russian Imperial Court Balalaika Orchestra, Charles Leonard Fletcher, Juliet and Romeo, the monkeys; Nellie V. Nichols, John F. Henshaw and Grace Avery, the Frey Twins, Miller and Lyle and Morris and Allen.

The College Girls were at the Westminster with one of the best bills seen at the house this year. Alta Phipps and May Walsh are prominently cast.

Frank E. Page, president of the local branch of the International Alliance of Theatrical Employees, was presented with a gold medal suitably inscribed at the meeting 21. Mr. Page is at present stage-manager at Bullock's Temple and is one of the oldest employees in the city.

The Rhode Island Automobile Show was responsible for a slight falling off in patronage during the week at the theatres. It is being held at the State Armory and many thousand people attended during the week.

At the close of the regular performance 25 at the Empire, James K. Hackett presented his popular one-act play, The Bishop's Candlesticks, for the special benefit of the many friends he has throughout the city.

Infantry Hall was crowded to the doors 16 in honor of Madame Luisa Tetrazzini. It was the first and only appearance of the prima donna in the city, and the programme she rendered was a marvelous one. She was assisted by Ramon Blanchart and Jose Mardones.

H. F. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock co. in All on Account of Eliza Jan. 22-27; big business. Grant Ervin appeared in the character of Old Hochstuhl, the part created by Louis Mann, and gave an excellent portrayal. Lelah Hallack was the Eliza, and she was charming. John Whiteman as the town dandy was well cast. Alfred Britton was good as young Hochstuhl.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS: Honey Boy Minstrels Jan. 18; large; well-pleased house. Get-Rich-Quick Wallingford 24 to fair business; every one highly entertained.

ORANGEBURG.—ACADEMY: Blue Mouse Jan. 19; excellent co.; poor house. Ingomar 20 pleased poor business. Third Degree 22 pleased large house.

GREENVILLE.—THEATRE: Carleton Sisters Jan. 15-20 pleased good houses. Get-Rich-Quick Wallingford 23. Joseph Manning deserves special mention.

FLORENCE.—AUDITORIUM: Third Degree Jan. 20; excellent performance; S. R. O. Arrival of Kitty 29 pleased good business.

CHARLESTON.—ACADEMY: Third Degree Jan. 20; fair co.; two fair houses. Russian Dancers 22; paying business.

COLUMBIA.—THEATRE: George Evans's Minstrels Jan. 19 delighted two crowded houses.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE: Brewster's Millions 14, 15 pleased fair business. Lawrance D'Orsay in Earl of Pawtucket 17; excellent co.; good house; pleased every one. Traveling Salesman 21; fair co. and business. Country Boy 22; excellent co.; full house. Seven Days 26; good co. and business. Wild Rose 27 pleased good house. Peck's Bad Boy 28 pleased good business.

DEADWOOD.—THEATRE: Don MacMillan in The Traveling Salesman Jan. 27; excellent co.; poor house for matinee; capacity at night; first good business since Red Mill.—PRINCESS: The Hunters 22-24.

TENNESSEE.

KNOXVILLE.

Billy Burke Delights S. R. O.—Former Knoxville Girl at the Bijou.

Get-Rich-Quick Wallingford played to two large houses at Staub's on Jan. 20. This was the second appearance this season of this popular and amusing farce. While the cast was not so strong as in the first presentation the play is replete with Cohan vim and fun.

Billie Burke delighted a capacity house 22. Her winsome, winning ways soon captured the hearts of her audience, and signs of appreciation and applause were in evidence the entire evening. At the conclusion of the third act Miss Burke was called before the curtain and made a short talk. Miss Burke has not been seen in Knoxville since 1908, and certainly she has lost none of her charm which she displayed in My Wife. Probably the most praiseworthy support was rendered by Mr. Smith as the artist, but Monsieur Pingo won much laughter.

A good production of The Rosary was put on at the Bijou 22-24. Mary Lea, a former Knoxville girl, displayed much ability in the leading role.

Big business was the natural consequence of an excellent bill at the Gay. The Haley Trio probably drew the most applause.

One of the best bills of the season did good business at the Grand. The Tanglows, sharpshooters, were far above the average, and the Woods Brothers, Irish athletes, carried off a large share of the honors.

CHARLES E. KRUTCH.

BRISTOL.—HARMELING: The Millionaire Tramp Jan. 10; ordinary co.; fair business. Girl from U. S. A. 12 pleased poor business; return 18; fair business. University of Tennessee Glee Club 13; very pleasing entertainment. Sis Perkins 20; two large houses.

CHATTANOOGA.—LYRIC: George Evans's Honey Boy Minstrels Jan. 15 pleased good business. Black Patti 18 pleased fair business. Get-Rich-Quick Wallingford 19 pleased; good business.—BIJOU: Gay New York 15-20 pleased fair business.

JACKSON.—MARLOWE: The Gamblers 18 pleased fair business.

PARIS.—DIXIE: Fatty Felix Jan. 17; poor co.; good business.

TEXAS.

SAN ANTONIO.—GRAND: Human Hearts Jan. 8; fair co.; poor business. The Girl in the Taxi 9, 10; splendid co. and business. Countess de Swirsker 12 canceled. The Traveling Salesman 13; fair co. and business. Rebecca of Sunnybrook Farm 14-16; captured four capacity houses. Ursula St. George was a charming Rebecca and quite a favorite. Sam Reed as Jeremiah Cobb was excellent, and shared honors with Miss St. George. The Rosary 17; well presented by a capable co. Blosser Jennings as Father Kelly was splendid. Naughty Marietta 19, 20 brought two home-made products. George Burke Scott, to whom all the credit is due for reason that the entire production was under his direction. Mr. Scott also took a very prominent part in the cast, and shows promise of better work in the future. Mr. Burke is a brother of Assistant-Manager Burke, of the Grand Opera House, and was born and raised here. The dances were also arranged by Mr. Burke; business was capacity. Another very noticeable person, although having a very small part, was Peggy Lundeen, in the part of Anette. Mlle. Florence Webber, the star, was dainty, sang sweetly and is magnetic. Naughty Marietta was decidedly the best all round comic opera we have had the pleasure of seeing this season.

HADEN F. SMITH.

HOUSTON.—PRINCE: Mlle. Florence Webber in Naughty Marietta Jan. 17, 18; very good co. and business. White Sister 19; co. fair; poor business. Traveling Salesman 20; very good co.; good business. Isabelle Lowe in The Dawn of a To-morrow 21, 22.

LA GRANGE.—OPERA HOUSE: Hans Hanson Jan. 18; good co. and business. Oscar Graham in Circle C Ranch 23; splendid co. and good business. Commonwealth Male Quartette 19, under auspices of the Handel Club, delighted packed house.

EL PASO.—THEATRE: Checkers Jan. 19-21; fair house; well pleased.—CRAWFORD: The Starland Musical Comedy co. could not get their new organization completed in time to reopen 21, so they will open 28.

WACO.—AUDITORIUM:—ITEM: On account of meningitis epidemic here and throughout Texas theatres, churches and courts have been closed for time being.

AUSTIN.—HANCOCK: Rebecca of Sunnybrook Farm Jan. 17, 18, matinee 18; large houses; well pleased. Baby Mine 19, 20; packed houses.

BROWNWOOD.—OPERA HOUSE: Emery Comedy co. Jan. 17, 18 pleased good business.

UTAH

SALT LAKE CITY.

An Amateur Performance of Merit—Helen Collier Made Good Impression.

At the Salt Lake Theatre Get-Rich-Quick Wallingford did big business entire week of Jan. 15. The co. is strong and well balanced and were warmly received. Florence Dunlap, Rose Curry, John Webster, J. H. Manning, John D. O'Hara, Milton Pollock, and James C. Mark were especially noticeable. Fortune Hunter 22-24.

At the Colonial the University Dramatic Club presented the double bill, 'Op-o'-Me-Thumb and Arms and the Man, afternoon and evening, Jan. 13, to large and enthusiastic houses. Lucile Thurman as 'Op-o'-Me-Thumb showed a degree of talent seldom seen in amateur performances. In Arms and the Man Edna Hull, who has been seen in other characters with the club, was delightful as Raina. N. H. Webb as Major Petkoff was clever. Lucille E. Rogers, Robert Dalgleish, Lila Eccles, Robert J. Goodwin, Walter Gaby, and W. R. Sharp were each worthy of mention. Students from the University of Utah filled the galleries, and during the evening enlivened the moments between acts with their college yells, all in a spirit of good humor and with no attempt at rowdyism.

The Third Degree 14-16, with business fair to good. Robert B. Mantell and his excellent co. gave masterly presentations of Julius Cæsar, Othello, Hamlet, and Macbeth 18-20 to good business. Scenery costumes and stage effects each came in for general admiration. Mr. Mantell appears to have the entire field to himself now in the heavy Shakespearean line. Mutt and Jeff 21-24. Folly of the Circus 25-28.

At the Orpheum week of 14 James Diamond and Clara Nelson proved a popular pair. Dick Crollius and co. and Mr. and Mrs. Jack McGreevy shared honors. The Six Bracks did some entirely new tumbling acts. Brown, Harris and Brown, Abbott and White, Esmeralda and Veola were each good. Business fair to packed houses.

At the Garrick the regular stock co. presented The Three of Us entire week of 7, giving a fine performance. During the week Ida Adair, the leading woman, was out of the cast, owing to illness, a few days, her part being played by Helen Collier, who made a decided hit, pleasing large audiences at each performance. The Lion and the Mouse week of 14 to excellent business. James Durkin, Ida Adair, Helen Collier, Elizabeth Ross, and Walter Seymour were each fully satisfactory. The entire co. is one of the best stock organizations in the West.

Dick Crollius, now playing the Orpheum Circuit, who was in this city at the time when Alice Neilsen, Charles Richman, Ada Dwyer, "Bishop" O'Malley, and other more or less prominent players were in the training school of old Wonderland (afterward the Lyceum), gives the newspapers many pleasant reminiscences of those days. Archie Cox, manager of the Garrick, who has been "on and off" several years in Salt Lake, managing, besides this house, several picture houses, will give up the Garrick to take a better position as manager of a chain of Western picture houses.

C. E. JOHNSON

OGDEN.—THEATRE: Third Degree Jan. 18 pleased good business. Raymond Whittaker and Franklyn Gale divided honors.—ITEM: Alhambra house and Goss Amusement Co. have had very good season.

LOGAN.—THATCHER: Courtenay-Morgan co. Jan. 13-20 pleased excellent business. Polly of the Circus 23, with Ida St. Leon; large and appreciative house.

VERMONT.

BENNINGTON.—OPERA HOUSE: May Irwin Jan. 15; packed house. Massachusetts Dramatic Association presented Pinafore 25; good house and co.

BELLOWS FALLS.—OPERA HOUSE: Madame Sherry 17; best musical offering of season; crowded house.

VIRGINIA.

WINCHESTER.—AUDITORIUM: Metropolitan Concert co. Jan. 23; exceptionally good. Forty-five Minutes from Broadway 25 pleased fair business. Cow and the Moon 30 amused good business.—ITEM: Manager Hable, of the Auditorium, has leased the Central Opera House, Martinsburg, W. Va., and takes possession April 1. He has several other houses under consideration.

PETERSBURG.—ACADEMY: Three Twins 15; large and well-pleased audience. McEntee-Evison co. in Merchant of Venice and Hamlet 24; good co.; pleased two small houses.

RICHMOND.—ACADEMY: William Hodge in The Man from Home Jan. 25-27 pleased big business.—BIJOU: Beulah Poynter in A Kentucky Romance 29-3; business fair.

NEWPORT NEWS.—ACADEMY: Man on the Box Jan. 30; good co.; fair house. Man from Home 31 pleased good business.

CLIFTON FORGE.—MASONIC: Paul Gilmore in The Mummy and the Humming Bird 19 pleased good house.

WASHINGTON.

SPOKANE.

The Deep Purple Drew Well and Pleased—Dates Ahead and Gossip.

Th Deep Purple, presented by an excellent co., was well received by large audiences at the Auditorium Theatre Jan. 14-16. Granstark played to big business 18, 19. Robert Hilliard in A Fool There Was 21-23; big business. The Talk of New York canceled 26, 27. Anna Held 28-31. Forbes Robertson in The Passing of the Third Floor Back Feb. 1, 2.

Billy, with Paul Harvey in the title-role, Harold Holland, Charles Yule, Jessie Shirley, and Genevieve Cunningham, scored heavily at the American Theatre 14-20. How Baxter Butted In 21-27, in which the co. scored heavily. The Devil 28 and week.

After a separation of twelve years, Maurice Ziv, who appeared at the Pantages's Theatre the week of 14 under the name of Bert Ross, and his brother, Albert J. Ziv, of Spokane, have renewed their former acquaintance.

The Dark and the Dawn, a three-act comedy-drama, will be represented by the Players' Club of Gonzaga College, Spokane, which now numbers twenty-six members, Feb. 19. Rehearsals now are in progress. This will be the first of a series of carnival entertainments.

Plans are being worked out whereby Spokane will hold the largest fair in its history. George T. Crane, of the Board of Directors, said: "I think the 1912 fair will place us third among the fairs of the United States. In 1910 we were in sixth place, and when the figures for 1911 are compiled I confidently expect we will advance to fifth. I think our next fair will give us third place in the United States."

An interesting programme was rendered by the students at Holy Names Academy 17. These musicales are given monthly, the audience being composed of the faculty and students of the academy, members of Gonzaga College faculty, parents and friends of those taking part.

Corporation Counsel Craven has submitted an opinion to the City Commissioners of Spokane, saying that neither the Mayor nor the Council has legal right to censorship, but that the latter may exercise indirect supervisory power. Mayor Hindley's position was not sustained by the commissioners when he forbade the presentation of The Devil at the American Theatre.

Paul Harvey and his wife, Merle Stanton, members of the Jessie Shirley Stock co., will tour Australia in The Easiest Way and Bought and Paid for next season. Before coming to Spokane they were with the Vail Stock co. in New York, the owner of which Travers Vail, has secured the Australian rights to the two plays mentioned. They also played in the Virginia Harned co. in The Woman He Married.

Carl Stockdale and his wife, Clara Bevers, formerly with the Lawrence Players at the American Theatre in Spokane, and Erman Seaber were well received in The Storm Center at Calgary, Alta., 25, when they opened their engagement on the Pantages circuit. They will come to the local house the week of Feb. 4.

Mrs. Del S. Lawrence, professionally known as Jane Vivian Kelton, leading woman in her husband's co. at the Spokane and American theatres in 1910 and 1911, and who died at a hospital in Vancouver, B. C., the morning of 26, following an operation for a tumor, was a daughter of Mrs. Jennie Kelton, of Spokane Bridge, and sister of Esme Kelton, a vaudeville performer. Managers of local houses forwarded messages of condolence to Mr. Lawrence.

Madame Schumann-Heink has been engaged to fill the March date in a series of subscription concerts arranged by Mrs. H. W. Allen. Madame Calve was booked, but canceled the engagement a short time ago.

Dr. Francis Walker, a capable musician, has become president of the Musical Art Society of Spokane, which plans to organize an orchestra and chorus. Other officers are: Vice-president, Edgar C. Sherwood; secretary, Louis Aschenfelder; treasurer, W. T. Miles; librarian, J. D. Brodeur. The society will entertain Harold Bauer, pianist, the middle of February.

Men and women voters in Spokane will be asked to select a site for the proposed public auditorium, to cost $500,000, when the question of issuing bonds for that amount is submitted to popular election. E. F. Carther Van Diesel is chairman of the Executive Committee.

Mrs. John G. Byrne, supported by forty society matrons, will present Toys Carnival Pester Cotillion at the Auditorium Theatre the evening of Feb. 14. There will be thirty-five dances and several specialties.

Professor W. B. Strong and the glee club of the Washington State College will make a tour of eastern Washington Feb. 12-19. The American Girl, an original musical comedy written by two professors at the college, will be featured. Joseph Shields, of Spokane, will play the leading role.

William H. Maxon and Joseph DeMilt, managers of the Checkers co., and Charles W. York, manager of the Auditorium Theatre, have instituted an action for $1,518 against the Oregon-Washington Railroad and Navigation Co. for dilatory train service. The management refunded $718 in advance sales on Nov. 12, 1911.

Society folk of Spokane are planning to bring the St. Paul Symphony Orchestra of sixty players to Spokane for two concerts during Easter week. Gertrude V. O'Hanlon, advance representative, met the committee a few days ago to make the preliminary arrangements. The orchestra will make a tour of eight weeks in the Northwest, traveling in a special train.

Louis Ambrosh of Spokane, has been appointed to succeed Professor Walter Orion, for eleven years director of the department of music at Gonzaga College here, who was called to New York on important business a few days ago. He also will have charge of the college band.

Soldiers of the Twenty-fifth Infantry stationed at Fort George Wright, in Spokane, some of whom were with "Billy" Kersand's troupe, are planning an old-time musical show with a free-for-all cakewalk as a finale, to take place at the post before Lent. The post band will assist.

The Elk's Tooth, which was to have been presented under the auspices of Spokane Lodge, No. 228, B. P. O. E., at the Auditorium Theatre 23 and 24, has been postponed until March 25 and 26.

John Laraway, formerly an instructor at Gonzaga College, with the Jessie Shirley Stock co. in Spokane since the beginning of 1912, has signed as leading man with the Hendricks Stock co. at Walla Walla, Wash.

W. S. M'CREA.

SEATTLE.

Forbes-Robertson and Robert Hilliard Well Received—The Barrier Well Presented.

At the Moore the attraction was The Passing of the Third Floor Back Jan. 15-20, which drew audiences averaging good business. Mr. Robertson won an ovation and made an apt reply. Lena Dolphine, Maude Buchanan, Florence Le Clere, Augusta Haviland, Alison Skipworth, Montague Rutherford, Allen Thomas, and others, interpreted their parts with skill and fidelity.

At the Metropolitan Robert Hilliard, supported by an efficient co., presented A Fool There Was 14-20, before audiences averaging good business. Mr. Hilliard delineated the part of the husband with such fidelity that he received an enthusiastic ovation, which he acknowledged in a suitable manner. Virginia Pearson in the difficult role of the woman, interpreted the part with rare skill and subtlety. In the cast were Stella Archer, Edna Conroy, Alphons Ethier, George Clare, and others. Little Ruth Crosby made a hit in the juvenile role.

The offering at the Seattle was The Barrier 14-20, which drew audiences ranging from small to large. Eleanor Haber played the part of Necia, and Norval MacGregor appeared in the role of John Gale. Bryce Howatson was convincing in the heavy role.

BENJAMIN F. MESSERVEY.

BELLINGHAM.—BECK: Right of Way 14 pleased fair business. Sanford Dodge and Henry Bernard deserve mention.—ITEM: PLAYHOUSE: Return of Victor Donald co. in The Hand of Justice 14-19. Mae Simmons, Victor Donald, Miss McGlinn, and Louis Koch, all cast in congenial roles. Mr. Knight also deserves credit for good work.

WALLA WALLA.—KEYLOR GRAND: Seven Days 8; good co.; poor business. Folly of the Circus, with Ida St. Leon, 13; good co.; fair business. Deep Purple 17; good house. Ann Sutherland particularly good.—ITEM: Local Lodge of Elks in ministrelsy 9, 10; packed houses; good sum realized for building fund.

ELLENSBURG.—THEATRE: Barnum, the hypnotist, Jan. 15-17; poor houses; usual street exhibitions failed to interest very many. Mayor and Council pass law to prohibit such exhibitions in future. Elks' Minstrels 18, 19 (local); S. R. O.

TACOMA.—THEATRE: Sousaw Man Jan. 14 by Clarence Bennett and co. with George V. Dell. Anna Held in Miss Innocence 15; fine co. Deep Purple 19, 20 drew fair houses. Ann Sutherland made hit; co. good.

(Continued on page 27.)

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DATES AHEAD

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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Washington, D. C., 5-10 Fairmont W. Va. 12. Parkersburg 13. Columbus, O., 14, 15. Springfield 16. Dayton 17.

ALLEN, VIOLA (Liebler and Co.): Boston, Mass., Jan. 24-Feb. 10.

ANGLIN, MARGARET (Louis Nethersole): New York city Feb. 1—indefinite.

ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall): Streator, Ill., 11.

AT THE MERCY OF TIBERIUS (Glaser and Stair): Dayton, O., 5-7, Columbus 8-10, Louisville, Ky., 12-17.

BABY MINE (No. 2: Wm. A. Brady, Ltd.): Chicago, Ill., 4-24.

BABY MINE (No. 3: Wm. A. Brady, Ltd.): New Orleans, La., 4-10.

BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4-Feb. 17.

BATES, BLANCHE (David Belasco): Louisville, Ky., 5-7, Indianapolis, Ind., 8, Dayton, O., 9, Springfield 10, Cincinnati 12-17.

BEN-HUR (Klaw and Erlanger): Philadelphia, Pa., Feb. 5-March 2.

BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—indefinite.

BLINN, HOLBROOK (Wm. A. Brady): Boston, Mass., Jan. 29-Feb. 10.

BLUE BIRD (Liebler and Co.): Pittsburgh, Pa., 8-10.

BLUE MOUSE (E. J. Carpenter): Moultrie, Ga., 8, Thomasville 9, Cordele 10.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.

BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—indefinite.

BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., 15-Feb. 10.

BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.

BURKE BILLIE (Charles Frohman): Nashville, Tenn., 7, 8, Lexington, Ky., 9, Evansville, Ind., 10, St. Louis, Mo., 12-17.

CARTER, MRS. LESLIE (John Cort): San Jose, Cal., 7, Oakland 8, 9, Fresno 10, Los Angeles 12-17.

CHECKERS (Moxon and De Mill): Salina, Kan., 7, Junction City 8, Topeka 9, Lawrence 10, Kansas City, Mo., 11-17, Joplin 18.

CHERRY, CHARLES, AND EDNA GOODRICH (Daniel Frohman): Chicago, Ill., Jan. 29—indefinite.

CHORUS LADY (Arthur Aylesworth): Grand Island, Neb., 7, Kearney 8, North Platte 9, Cheyenne, Wyo., 10 Greeley, Colo., 11.

CLANSMAN (Southern Amusement Co.): Columbus, O., 8-10.

CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Honolulu, Hawaii, Jan. 1-March 30.

COMMUTERS, THE (Henry B. Harris): Philadelphia, Pa., Jan. 8-March 2.

CONCERT, THE (David Belasco): Philadelphia, Pa., Feb. 5-March 2.

COUNTISS, CATHRINE (Stair and Havlin): Milwaukee, Wis., 4-10, Hammond, Ind., 11, Indianapolis 12-14, Ft. Wayne 15-17.

COUNTRY BOY (Co. B: Henry B. Harris): Ft. Madison, Ia., 7, Dixon, Ill., 8, Rockford 9, Aurora 10, Green Bay, Wis., 11, Appleton 12, Oshkosh 13, Menominee 14, Fond du Lac 15, Racine 16, Madison 17, Joliet, Ill., 18.

COUNTRY BOY (Co. C: Henry B. Harris): Wooster, O., 7, Mansfield 8, Bucyrus 9, Piqua 10, Wapakoneta 12, Van Wert 13, Fremont 14, Middletown 15, Hamilton 16, Lexington 17.

CRANE, WILLIAM H. (Joseph Brooks): Brooklyn, N. Y., 5-10, Washington, D. C., 12-17.

CROSMAN, HENRIETTA (Maurice Campbell): Memphis, Tenn., 7, 8.

DEEP PURPLE (Liebler and Co.): Brooklyn, N. Y., 5-10.

DEEP PURPLE (Liebler and Co.): Medford, Ore., 8, Oakland, Cal., 11-17.

D'ORSAY, LAWRANCE (John Cort): St. Louis, Mo., 4-10.

DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.

DREW, JOHN (Charles Frohman): Reading, Pa., 7, Plainfield, N. J., 8, Atlantic City 9, 10, Philadelphia, Pa., 12-24.

DRIFTWOOD (Lesher-Bratton Co.): Akron, O., 8-10, Rochester, N. Y., 12-17.

EASTERN WAY, Buffalo, N. Y., 5-10.

ELI AND JANE (Harry Green): Bryan, Tex., 7, Navasota 8, Bellville 9, Caldwell 10.

ELLIOTT, GERTRUDE (Liebler and Co.): New York city Jan. 24-Feb. 10.

EMERSON, MARY (Harry A. March): Newark, N. J., 5-10.

EVERYWOMAN (Eastern: Henry W. Savage): Philadelphia, Pa., Jan. 1-Feb. 10, Buffalo, N. Y., 12-17.

EVERYWOMAN (Western: Henry W. Savage): New Orleans, La., 11-17.

EXCUSE ME (Eastern: Henry W. Savage): Hamilton, Can., 7, Kingston 8, Ottawa 9, 10, Montreal 12-17.

EXCUSE ME (Southern: Henry W. Savage): Salt Lake City, U., 4-7, Reno, Nev., 9, 10, Sacramento, Cal., 11, 12, Stockton 13, San Jose 14, Fresno 15, Hanford 16, Bakersfield 17.

EXCUSE ME (Western: Henry W. Savage): Hannibal, Mo., 7, Burlington, Ia., 8, Galesburg, Ill., 9, Peoria 10, Davenport, Ia., 11, Rock Island, Ill., 12, Clinton, Ia., 13, Dubuque 14, Milwaukee, Wis., 15-18.

FARNUM, DUSTIN, AND WILLIAM (A. H. Woods): Newark, N. J., 5-10.

FAVERSHAM, WILLIAM (L. L. Gallagher): Huntsville, Ala., 7, New Decatur 8, Memphis, Tenn., 9, 10, Hot Springs, Ark., 12, Little Rock 13, Ft. Smith 14, McAlester, Okla., 15, Muskogee 16, Tulsa 17.

FERGUSON, ELSIE (Henry B. Harris): Boston, Mass., 29-Feb. 10.

FISKE, MRS. (Harrison Grey Fiske): Philadelphia, Pa., 29-Feb. 10.

FORBES-ROBERTSON, J. (Percy Burton): Calgary, Can., 5-7, Edmonton 8-10, Winnipeg 12-17.

FORTUNE HUNTER (Cohan and Harris): Boston, Mass., 29-Feb. 10.

GAMBLERS, THE (Original: Authors' Producing Co.): Cincinnati, O., 4-10, St. Louis, Mo., 11-17.

GAMBLERS, THE (Eastern: Authors' Producing Co.): Easton, Pa., 7, Phoenixville 8, Reading 9, Pottstown 10, Mahanoy City 12, Lansford 13, Mt. Carmel 14, Shenandoah 15, Hazleton 16, Pottsville 17.

GAMBLERS, THE (Western: Authors' Producing Co.): Los Angeles, Cal., 4-11, San Bernardino 12, Ogden, U., 14, Salt Lake City 15-17.

GAMBLERS, THE (Southern: Authors' Producing Co.): Cambridge, O., 7, Zanesville 8, Newark 9, Springfield 10, Middletown 12, Richmond, Ind., 13, Muncie 14, Marion 15, Elkhart 16, South Bend 17, Benton Harbor, Mich., 18.

GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.

GERMAN THEATRE PLAYERS (O. E. Schmid): Pittsburgh, Pa., 5-8.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Philadelphia, Pa., Jan. 8-Feb. 10, Baltimore, Md., 12-17.

GILMORE, PAUL (Paul Gilmore Co.): Corbin, Ky., 7, Lafollette, Tenn., 8, Harriman 9, Dayton 10, Lebanon 12, Gallatin 13, Murfreesboro 14, Shelbyville 15, Columbia 16, Florence, Ala., 17.

GIRL FROM RECTOR'S (Western: Max Plohn): Memphis, Tenn., 11-17.

GOOSE GIRL (Central: Baker and Castle): Boston, Mass., 5-10.

GRAHAM, OSCAR: Sterling City, Tex., 7, 8, San Angelo 9, 10, Winters 12, 13, Abilene 14, Sweetwater 15, Anson 16, Hamlin 17.

GRAUSTARK (Eastern: Baker and Castle): Medford, Ore., 9.

GREYHOUND, THE (Wagenhals and Kemper): Chicago, Ill., Jan. 14—indefinite.

HACKETT, JAMES K.: Brooklyn, N. Y., 5-17.

HACKETT, NORMAN (Stair and Havlin): Paterson, N. J., 5-10, Philadelphia, Pa., 12-17.

HANS HANSON (Louis Reis): Lufkin, Tex., 7, Nacogdoches 8, Jacksonville 9.

HAWTREY, WILLIAM (A. G. Delamater): Calgary, Can., 12-14.

HILLIARD, ROBERT (Klaw and Erlanger): St. Paul, Minn., 4-7, Minneapolis 8-10.

HODGE, WILLIAM T. (Liebler and Co.): Atlanta, Ga., 13, 14.

HORNIMAN, A. E. F., REPERTORY: Montreal, Can., Feb. 12-March 23.

HOUSE DIVIDED (Randolph and Novambere): Chicago, Ill., Jan. 29—indefinite.

HUMAN HEARTS (Len Delmore): Rayne, La., 7, Washington 10, Alexandria 11, Winfield 12, Ruston 13, Junction City, Ark., 14, Eldorado 15, Bastrop, La., 16, Crossett, Ark., 17, Monroe, La., 18.

ILLINGTON, MARGARET (Edw. J. Bowes): Chicago, Ill., 5-17.

IN OLD KENTUCKY (A. W. Dingwall's: Detroit, Mich., 4-10.

INTRODUCE ME: Montgomery, Ala., 7, Mobile 8, 9.

IRISH PLAYERS (Liebler and Co.): Chicago, Ill., 5-17.

IRWIN, MAY (Eisfeldt and Anhalt): Oswego, N. Y., 7, Cortland 8, Syracuse 9, Auburn 10, Geneva 12, Niagara Falls 13, Bradford, Pa., 14, Erie 15, Sharon 16, Greensburg 17.

JEFFERSON, THOMAS (Wm. A. Rosenbaum): Greensburg, Pa., 7, Altoona 8, Johnstown 9, Harrisburg 10.

KISMET (Harrison Grey Fiske): New York city Dec. 26—indefinite.

LIGHT ETERNAL (Milton Rice): Toronto, Can., 12-17.

LION AND THE MOUSE (Northern: United Play Co.): Blackfoot, Ida., 7, Rexburg 8, Idaho Falls 9, Anaconda, Mont., 10, Butte 11, Helena 12, Hamilton 13, Missoula 14, Sandpoint, Ida., 15, Kalispell, Mont., 16, 17, Shelby 18, Havre 19.

LION AND THE MOUSE (Southern: United Play Co.): Moultrie, Ga., 7, Thomasville 8, Tallahassee, Fla., 9, Monticello 10, Gainesville, Ga., 12, Ocala, Fla., 13, Tampa 14, Orlando 15, St. Augustine 16, Daytona 17.

LITTLE WOMEN (Wm. A. Brady): Detroit, Mich., 5-10.

McINTYRE, FRANK (Henry B. Harris): Omaha, Neb., 4-7, Cedar Rapids, Ia., 8, Des Moines 9, 10, Rock Island, Ill., 11, Indianapolis, Ind., 12, 13, Dayton, O., 14, Springfield 15, Columbus 16, 17.

MADAME X (Henry W. Savage): Kansas City, Mo., 4-9, Lawrence, Kan., 10, Atchison 11, St. Joseph, Mo., 12, Topeka, Kan., 13, Lincoln, Neb., 14, Omaha 15-17.

MADAME X (Adelaide French): Ridgway, Pa., 7, Kane 8, Corry 9, Titusville 10.

MAKING GOOD (Wm. A. Brady): New York city Feb. 5—indefinite.

MAN ON THE BOX (Monte Thompson): Shenandoah, Va., 7, Luray 8, Front Royal 9, Berryville 10, Charlestown, W. Va., 12, Winchester, Va., 13, Hagerstown, Md., 14.

MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.

MANTELL, ROBERT B. (Wm. A. Brady): San Francisco, Cal., 4-17.

MASON, JOHN (Messrs. Shubert): Washington, D. C., 5-10, Brooklyn, N. Y., 12-17.

MEEHAN, JOHN (Monte Thompson): Barrie, Can., 7.

MELVILLE, ROSE (J. R. Sterling): Westminster, Can., 7, Vancouver 8, Bellingham, Wash., 9, Everett 10, Yakima 12, Walla Walla 13, Colfax 14, Lewiston, Ida., 15, Spokane, Wash., 16-18.

MILLER, HENRY: Toledo, O., 8.

MILLION, THE (Henry W. Savage): New York city Oct. 24—indefinite.

MISSOURI GIRL (Western: Maria H. Norton's): Laramie, Wyo., 1, Hanna 13, Encampment 14, Rawlins 15, Superior 16, Rock Springs 17, Kemmerer 18.

MISSOURI GIRL (Eastern: Norton and Edwards): Sidney, O., 7, St. Paris 8, Wanakoneta 9, Lima 10, Minster 11, New Bremen 12, Pauldings 13, Hicksville 14, Defiance 15, Ottawa 16, Findlay 17.

MOORE, VICTOR (Frazee and Lederer): Chicago, Ill., Jan. 7—indefinite.

MOTHER (Wm. A. Brady): Chicago, Ill., 4-17.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Philadelphia, Pa., 5-10.

NAZIMOVA, MME. (Charles Frohman): Waterbury, Conn., 7, Springfield, Mass., 8, Hartford, Conn., 9, 10, Boston, Mass., 12-24.

NONE LOVED MORE (P. R. Brenson): Pontoosac, Ill., 7, Dallas City 8, Houghton, Ia., 9, Keosauqua 10, Eldon 11, Bloomfield 12, Hedrick 13, Stegner 14, Delta 15, So. English 16, Wellman 17, Kalona 18.

OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou): New York city 5-20.

OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 4-10, Peoria 11-14, Springfield 15-17.

OUR NEW MINISTER (Jos. Conyers): Ithaca, N. Y., 7, Penn Yan 8, Newark 9, Ithaca 10.

OUR VILLAGE POSTMASTER (Perry's): Ames, Mo., 7, Pierce City 8, Monett 9, Caseville 10.

OVER NIGHT (Wm. A. Brady): New York city 5-10, Newark, N. J., 12-24.

OVER NIGHT (Wm. A. Brady): Dallas, Tex., 7, 8.

PAID IN FULL (Wagenhals and Kemper): Coldwater, Mich., 8.

PAID IN FULL (Wagenhals and Kemper): Sacramento, Cal., 7, Woodland 8, Marysville 9,

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PAIR OF COUNTRY KIDS (C. Jay Smith's): Greenfield, O., 7, Middleport 8, Gallipolis 9, Huntington, W. Va., 10, Williamson 12, Welch 13, Bluefield 14, Pocahontas, Va., 15, Marion 16, Bristol, Tenn., 17.

PASSERS-BY (Charles Frohman): Chicago, Ill., Jan. 22-March 2.

PENALTY, THE (Klimt and Gazzolo): South Bend, Ind., 4-7, Grand Rapids, Mich., 8-10, Chicago, Ill., 11-17.

POLLY OF THE CIRCUS (Fred Reichelt): Livingston, Mont., 7, Billings 8, Miles City 9, Dickinson, N. Dak., 10, Mandan 11, Bismarck 12, Jamestown 13, Valley City 14, Fargo 15, Crookston, Minn., 16, Grand Forks, N. Dak., 17.

POMANDER WALK (Liebler and Co.): Philadelphia, Pa., 5-17.

POYNTER, BEULAH (H. J. Jackson): Norfolk, Va., 5-10, Washington, D. C., 12-17.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Kansas City, Mo., 5-10.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Rochester, N. Y., 5-10, Philadelphia, Pa., 12-24.

RIVALS, THE (William Yule's): Tofield, Can., 7, Edmonton 8-10, Ft. Saskatchewan 12, Vermilion 14, No. Battleford 16, 17.

ROCK OF AGES (Rowland and Clifford): Syracuse, N. Y., 5-7, Rochester 8-10.

ROSALIND AT RED GATE (Gaskell and MacVitty): Stafford, Kan., 7, Caldwell 8, Winfield 9, Arkansas City 10, Oxford 12, Newton 13, Canton 14, Marion 15, Abilene 16, Manhattan 17.

ROSARY (Gaskell and MacVitty): Tomahawk, Wis., 7, Rib Lake 8, Medford 9, Ladysmith 10, Superior 11, Hibbing, Minn., 12, Virginia 13, Cloquet 15, Ashland, Wis., 16, Ironwood, Mich., 17.

ROSARY (No. 1; Rowland and Clifford): Atlantic City, N. J., 5-7.

ROSARY (No. 2; Rowland and Clifford): Birmingham, Ala., 5-10, New Orleans, La., 11-17.

ROSARY (No. 3; Rowland and Clifford): Portland, Ore., 4-10, Seattle, Wash., 18-24.

ROSARY (Southern; Rowland and Clifford): Bonham, Tex., 7, Paris 8, Clarksville 9, Texarkana 10.

ROYAL SLAVE (George H. Bubb): Veedersburg, Ind., 7, Hillsboro 8, Waynetown 9, Waveland 10, Montezuma 12, Clinton 13, Hymera 14, Dugger 15, Linton 16, Bloomfield 17.

ST. ELMO (Vaughan Glaser): Chicago, Ill., Jan. 21-Feb. 10, Evansville, Ind., 11-14, Terre Haute 15, 16, Alton, Ill., 17.

SERVANT IN THE HOUSE: Gaskell and MacVitty: Iowa City, Ia., 7, Anamosa 8, Tama 9, Eldora 10, Iowa Falls 12, Eagle Grove 13, Algona 14, Emmettsburg 15, Wells, Minn., 16, Mankato 17, New Ulm 18.

SEVEN DAYS (Wagenhals and Kemper): Boston, Mass., 29-Feb. 10.

SEVEN DAYS (Wagenhals and Kemper): Minneapolis, Minn., 5-7, St. Paul 8-10.

SILVER THREADS (Richard J. Jose): Nashville, Tenn., 5-10, Chattanooga 12-17.

SIMONE, MME. (Liebler and Co.): New York city Jan. 10—indefinite.

SIS PERKINS (C. Jay Smith): Piedmont, W. Va., 7, Meyersdale, Pa., 8, Boswell 9, Johnstown 10.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs Shubert): Baltimore, Md., 5-10, Washington, D. C., 12-17.

SPENDTHRIFT (Frederic Thompson): Cedar Rapids, Ia., 7.

STARR, FRANCES (David Belasco): Albany, N. Y., 6, 7, Hamilton, Can., 9, 10, Rochester, N. Y., 12-14.

SUMURUN (Winthrop Ames): New York city Jan. 10—indefinite.

TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.

TEN NIGHTS IN A BAR ROOM: Louisville, Ky., 5-10.

TEST, THE (Stair and Nicolai): Cleveland, O., 5-10, Paterson, N. J., 12-17.

THIEF, THE (Eastern; George A. Sullivan): Columbus, Ga., 7, Griffin 8, Cedartown 9, Cartersville 10, Rome 12, Gadsden, Ala., 14, Anniston 15, Jacksonville 16, Talladega 17.

THIEF (Western; H. Q. Emery): East Prairie, Mo., 7, Charleston 8, Dexter 9, Poplar Bluffs 10, Ft. Smith, Ark., 13, Fayetteville 14, Aurora, Mo., 15, Joplin 17.

THIRD DEGREE (Central: United Play Co.): Paterson, N. J., 5-10.

THIRD DEGREE (Southern: United Play Co.): Spartanburg, S. C., 7, Laurens 8, Abbeville 9, Greenville 10, Concord, N. C., 12, Charlotte 14, Greensboro 14.

THIRD DEGREE (Western: United Play Co.): Mankato, Kan., 7, Norton 8, McCook, Neb., 9, Holdredge 10, Grand Island 11, Kearney 12, Hastings 13, York 14, Omaha 15-17.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): New York city Jan. 29—indefinite.

TRAVELING SALESMAN (Henry B. Harris): Rochester, N. Y., 5-7, Syracuse 8-10, Boston, Mass., 12-17.

TRAVELING SALESMAN (Western; A. S. Stern): Fremont, O., 15.

UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Baltimore, Md., 5-10.

VIRGINIAN, THE (J. H. Paiser): Los Angeles, Cal., 4-10, Phoenix, Ariz., 12, Tucson 13, Bisbee 14, Douglas 15, Silver City, N. Mex., 16, Deming 17.

WARE, HELEN (Henry B. Harris): Baltimore, Md., 5-10, Newark, N. J., 12-17.

WAKEFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.

WARNER, H. B. (Liebler and Co.): Montreal, Can., 5-10.

WHITE SLAVE (Robert Campbell): Richmond, Va., 5-10, Norfolk 12-17.

WHITESIDE, WALKER: Chicago, Ill., Feb. 4—indefinite.

WHITE SQUAW (J. F. Sullivan): Washington, D. C., 5-10.

WILSON, AL. H. (Stiner B. Ellis): Toronto, Can., 5-10, Galt 12, St. Thomas 13, London 14, Port Huron, Mich., 15, Saginaw 16, Adrian 17.

WILSON, FRANCIS (Charles Frohman): San Antonio, Tex., 5, 7, Galveston 8, Houston 9, Beaumont 10, New Orleans, La., 12-17.

WINNINGER, FRANK: Waseca, Ill., 5-8, Ft. Madison, Ia., 9-14, Boone 15-17.

WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.

WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

BELASCO: San Francisco, Cal., Dec. 25—indefinite.

BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.

BENNET & MOY: Cobalt, Can.—indefinite.

BERGEN, THURLOW: St. Paul, Minn., Feb. 5—indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.

BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.

BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.

BROWN-HORTON: Lowell, Mass., Dec. 9—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—indefinite.

COLLEGE: Chicago, Ill., Sept. 4—indefinite.

COLONIAL (Chas. Van Dyne): Elmira, N. Y., Jan. 29—indefinite.

COLUMBIA: Erie, Pa., Dec. 4—indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

CRESCENT: White Plains, N. Y.—indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.

DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.

EMPIRE: Holyoke, Mass., Sept. 4—indefinite.

FAMILY: New York city Sept. 4—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.

GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.

GAYETY: Hoboken, N. J., Dec. 25—indefinite.

GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.

GLASER, VAUGHAN: Cleveland, O., Jan. 22-March 16.

GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.

HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.

HOLDEN: Toledo, O., Dec. 24—indefinite.

IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.

IRVING PLACE (G. Amberg): New York city Nov. 30—indefinite.

JUNEAU: Milwaukee, Wis.—indefinite.

LA VAUNT, CORINNE: Spokane, Wash., Jan. 7-March 2.

LANDO, ALBERT (H. F. Jackson): Fitchburg, Mass., Dec. 25—indefinite.

LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.

LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.

LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.

MAJESTIC: Calgary, Can.—indefinite.

MARLOWE: Chicago, Ill., Aug. 28—indefinite.

MILLER: Pottsville, Pa., Jan. 29—indefinite.

MORISON, LINDSAY: Lynn, Mass.—indefinite.

MORRIS (Lionel Morris): Akron, O., Dec. 15—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.

NORTH BROTHERS (Snort North): Topeka, Kan., Sept. 4—indefinite.

OPERA HOUSE: Paterson, N. J.—indefinite.

ORPHEUM: Atlanta, Ga., Nov. 27—indefinite.

ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—indefinite.

ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.

PABST GERMAN (Ludwig Kreisa): Milwaukee, Wis., Sept. 24—indefinite.

PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—indefinite.

PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.

PERMANENT PLAYERS: Winnipeg, Can.—indefinite.

PERUCHI-GYPZENE: Montgomery, Ga., Nov. 9—indefinite.

PHILLIPS, ANN: Everett, Wash., Dec. 4—indefinite.

PRINCESS (Elbert and Getchal): Des Moines, Ia., Aug. 27—indefinite.

PRINGLE, DELLA: Boise City, Ida.—indefinite.

PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.

PROSPECT (Frank Gerston): New York city—indefinite.

REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.

REGAN-LEWIS (Jack Regan): Tampa, Fla.—indefinite.

RICHMOND (W. Watson): Stapleton, S. I.—indefinite.

SHERMAN: Elgin, Ill., Sept. 4—indefinite.

SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.

SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.

SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.

SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.

STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—indefinite.

STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.

THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.

VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.

VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.

WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.

WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.

WOODWARD (O. D. Woodward): Kansas City, Mo., Dec. 31—indefinite.

YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

BELGARDE, SADIE (Leslie E. Smith): Cortland, N. Y., 5-10.

BESSEY, JACK (Jas. D. Proudlove): Davenport, Ia., 4-10, Ottumwa 12-17.

BOYER, NANCY: Warren, Pa., 5-10.

BROWN, KIRK (J. T. Macauley): McKeesport, Pa., 5-10.

CHASE-LISTER (Glenn F. Chase): Sheridan, Wyo., 28-Feb. 10, Cody 12-17.

CHAUNCEY-KEIFFER (Fred Chauncey): Geneva, N. Y., 5-10, Penn Yan 12-17.

COLONIAL (Cortland Hopkins): Londonderry, Can., 7, Truro 8-10, Wolfville 12-14, Kentville 15-17.

CORNELL-PRICE PLAYERS (W. R. Cornell): Homer, Mich., 5-10, Ypsilanti 12-17.

DE ARMOND SISTERS (W. N. Smith): Sedalia, Mo., 4-10.

EARLE (L. A. Earle): Port Clinton, O., 5-10.

FRANKLIN (C. F. Jackson): Frankfort, Ind., 5-10.

GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.

HAYES, LUCY, ASSOCIATE PLAYERS: Elwood, Neb., 7, 8.

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HIMMELEIN'S ASSOCIATE PLAYERS: Ogdensburg, N. Y., 5-10, Watertown 12-17.
KEYES SISTERS (Chester A. Keyes): Norwalk, O., 5-10.
LYNN (Jack Lynn): So. Framingham, Mass., 5-10.
MAHER, PHIL: Rockville, Conn., 5-10.
PICKERTS, FOUR (Willis Pickert): Miami, Fla., Jan. 29-Feb. 12, Fort Lauderdale 14-18.
SHANNON (Harry Shannon): Winchester, Ind., 5-10, Decatur 12-17.
SPENCE THEATRE (Sohns and Bavis): Grafton, Neb., 7, 8, Clay Center 9, 10.
TEMPEST (J. L. Tempest): Lewistown, Pa., 5-10.
WHEELER SISTERS (Tom Carroll): Springfield, Ky., 5-10.

OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Altoona, Pa., 9.
AMBERG OPERA (Gustav Amberg): Brooklyn, N. Y., 5-10.
AROUND THE CLOCK (Gus Hill): Denver, Colo., 4-10.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): Boston, Mass., 5-17.
BEAUTY SPOT: Circleville, O., 8.
BERNARD, SAM (Messrs. Shubert): Williamsport, Pa., 7, New York city 12-17.
BLACK PATTI (R. Voelckel): New Smyrna, Fla., 7, Daytona 8, St. Augustine 9, Palatka 10, Jacksonville 11, 12, Savannah, Ga., 13, Charleston, S. C., 14, Florence 15, Darlington 16, Sumter 17.
BOHEMIAN GIRL (Messrs Aborn): Indianapolis, Ind., 5-10.
BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—indefinite.
BRIAN DONALD (Charles Frohman): Chicago, Ill., 5-24.
BRIGHT EYES (Joseph M. Gaites): Waterloo, Ia., 7, Marshalltown 8, Ft. Dodge 9, Sioux City 10, Mitchell, S. Dak., 12, Sioux Falls 13, Mankato, Minn., 14, Faribault 15, Rochester 16, Winona 17, Eau Claire, Wis., 18.
BUSTER BROWN (Buster Brown Amusement Co.): Pascagoula, Miss., 7, Mobile, Ala., 8, Pensacola, Fla., 9, Andalusia, Ala., 10, Florale 12, Marianna, Fla., 13, Tallahassee 14, Monticello 15, Bainbridge, Ga., 16, Thomasville 17.
CAHILL, MARIE (D. V. Arthur): New York city Feb. 12—indefinite.
CARLE, RICHARD (Frazee and Lederer): Salisbury, N. C., Greensburg 8, Danville, Va., 9, Roanoke 10, Richmond 12, 13, Norfolk 14, 15, Staunton 16, Charleston, W. Va., 17.
CASEY JONES (Eastern): Merle H. Norton): Greenfield, Ind., 9, Muncie 10, Arcanum, O., 14, Tippecanoe 15, St. Paris 16, Xenia 17.
CASEY JONES (Neff and Pennington): Byron, Neb., 7, Superior 8, Red Cloud 9, Bloomington 10, Oxford 12, Cambridge 13, McCook 14, Holbrook 15, Arapahoe 16, Elwood 17.
CAT AND THE FIDDLE (Chas. A. Sellon): Williamsport, Pa., 7, Sunbury 8, Danville 9, Wilkes-Barre 10, Carbondale 12, Honesdale 13, Scranton 14, Lansford 15, Mahanoy City 16.
CHICAGO GRAND OPERA: Cleveland, O., 8, Pittsburgh, Pa., 9.
CHOCOLATE SOLDIER (F. C. Whitney): Decatur, Ill., 9.
CHOCOLATE SOLDIER (F. C. Whitney): Newark, N. J., 5-10, New York city 12-17.
CHOCOLATE SOLDIER (Western: F. C. Whitney): Portland, Ore., 7, Aberdeen, Wash., 8, Tacoma 9, 10, Seattle 11-17, Everett 18.
CLIFFORD, BILLY (Bob Le Roy): Dublin, Tex., 7, Waco 8, Temple 9, Austin 10.
COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Sellon): Winston-Salem, N. C., 7, Charlotte 8, Durham 9, Goldsboro 10, Wilmington 12, Rocky Mount 13, Henderson 14, Raleigh 15, Fayetteville 16, Florence, S. C., 17.
DRESSLER, MARIE (Lew Fields): Chicago, Ill., 28-Feb. 10.
ELTINGE, JULIAN (A. H. Woods): Cleveland, O., 5-10.
EMPIRE MUSICAL STOCK: Paterson, N. J.—indefinite.
FANTASMA (Edwin Warner): Louisville, Ky., 4-10, Cincinnati, O., 11-17.
FATTY FELIX (H. W. Link): Desloge, Mo., 7, Bonneterre 9, Flat River 10, Belleville, Ill., 11, Troy, Mo., 12, Montgomery City 13, Vandalia 14, Perry 16, Hannibal 17, Quincy 18.
FLOWER OF THE RANCH: Robinson, Ill., 7, Mt. Carmel 8, Mt. Vernon, Ind., 9, Vincennes 10, West Baden 11, Bloomington 12, Bedford 13, Washington 14, No. Vernon 15, Shelbyville 16, Greensburg 17.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GIRL OF MY DREAMS (Joseph M. Gaites): Elkhart, Ind., 7, Goshen 8, Dowagiac, Mich., 9, Kalamazoo 10, Benton Harbor 11, South Bend, Ind., 12, Logansport 13, Frankfort 14, Marion 15, Muncie 16, Indianapolis 17, Terre Haute 18.
GIRL OF THE GOLDEN WEST (Henry W. Savage): Denver, Colo., 5-7, Colorado Springs 8, Wichita, Kan., 9, Kansas City, Mo., 10, Topeka, Kan., 12, St. Joseph, Mo., 13, Lincoln, Neb., 14, Omaha 15, Des Moines, Ia., 16, Dubuque 17, Davenport 18.
GLASER, LULU (Werba and Luescher): Denver, Colo., 5-11, Pueblo 12, Colorado Springs 13, Victor 14, Boulder 15, Greeley 16, Cheyenne, Wyo., 17.
GORDON, KITTY (Jos. M. Gaites): Hartford, Conn., 5-7, Providence, R. I., 8-10, Brooklyn, N. Y., 12-17.
GUNNING, LOUISE (Messrs. Shubert): Milwaukee, Wis., 3-7.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HERZ, RALPH (Jos. M. Gaites): St. Louis, Mo., 4-10.
HITCHCOCK, RAYMOND (Cohan and Harris): New York city Nov. 6—indefinite.
JANIS, ELSIE (Charles Dillingham): Cincinnati, O., 5-10.
JUVENILE BOSTONIANS (B. Lanz): Ashland, Wis., 5-7, Ironwood, Mich., 8, 9, Ashland, Wis., 11, Bessemer, Mich., 12, Iron River 13, Crystal Falls 14.
KISS WALTZ (Messrs. Shubert): Cleveland, O., 5-10.
LAMBARDI GRAND OPERA: St. Louis, Mo., 4-17.
LAVOLLE FRENCH OPERA (Jules Lavolle): New Orleans, La., Nov. 14—indefinite.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Lefler-Bratton): Indianapolis, Ind., 5-10, St. Louis, Mo., 11-17.
LEWIS, DAVE (Rowland and Clifford): Memphis, Tenn., 4-10, Birmingham, Ala., 12-17.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Winnipeg, Can., 5-10, Miles City, Mont., 12, Billings 13, Anaconda 14, Butte 15, Helena 16, Missoula 17.
LITTLE MISS KUT-UP (Fay and Hawes): Clearfield, Pa., 7, 8, Altoona 9, 10, Greensburg 12, 13, Latrobe 14, 15, Johnstown 16, 17.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
LOUISIANA LOU (Harry Askin): Logansport, Ind., 7.
MACDONALD, CHRISTIE (Werba and Luescher): Chicago, Ill., Dec. 24-Feb. 17.
McFADDEN'S FLATS (Chas. B. Barton): Providence, R. I., 5-10, Trenton, N. J., 12-14, Camden 15-17.
MADAME SHERRY (Special: Woods, Frazee and Lederer): Detroit, Mich., 5-10, Pittsburgh, Pa., 12-17.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer): Los Angeles, Cal., 5-10, San Luis Obispo 11, San Francisco 12-24.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Holyoke, Mass., 7, Southbridge 8, Worcester 9, 10, Fitchburg 12, Brockton 13, Fall River 14, So. Framingham 15, Concord, N. H., 16, Dover 17.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Dekalb, Ill., 7, Streator 8, Princeton 9, Geneseo 13, Muscatine, Ia., 14, Washington 15, Mt. Pleasant 16, Burlington 17, Ft. Madison 18.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Athens, Ga., 7, Abbeville, S. C., 8, Orangeburg 9, Sumter 10, Darlington 12, Florence 13, Wilmington, N. C., 14, Fayetteville 15, Wilson 16, Raleigh 17.
MERRY MARY: Joliet, Ill., 5-10, Aurora 11-14, Elgin 15-18.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Burlington, Ia., 7.
MONTGOMERY AND STONE (Charles Dillingham): Lexington, Ky., 7, Louisville 8-10.
MUTT AND JEFF (Co. A: Gus Hill): St. Louis, Mo., 5-10, Alton, Ill., 11, Davenport, Ia., 14.
MUTT AND JEFF (Co. B: Gus Hill): Oakland, Cal., 10.
MUTT AND JEFF (Co. C: Gus Hill): Lawrence, Mass., 9, 10.
MUTT AND JEFF (Co. D: Gus Hill): Pittsburgh, Pa., 5-10.
MY FRIEND FROM DIXIE (Palmer Kellogg): Rochester, N. Y., 8-10.
NAUGHTY MARIETTA (Oscar Hammerstein): Lincoln, Neb., 9, 10.
NEVER HOMES (Lew Fields): Rochester, N. Y., 5-7, Buffalo 8-10.
NEWLYWEDS AND THEIR BABY (Eastern: Lefler-Britton): Cincinnati, O., 4-10, Columbus, Ind., 12, Greensburg 13, Shelbyville 14, Anderson 15, Wabash 16, Huntington 17.
NEWLYWEDS AND THEIR BABY (Western: Lefler-Britton): New Orleans, La., 4-10, New Iberia 11, Lake Charles 12, Port Arthur, Tex., 13, Beaumont 14, Houston 15, El Paso 17, 18.
PEARL, MAIDEN, THE (Frazee and Lederer): New York city Jan. 22—indefinite.
PINAFORE (Messrs. Shubert): New Haven, Conn., 7, Providence, R. I., 8-10.
PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11—indefinite.
PINK LADY (Klaw and Erlanger): Buffalo, N. Y., 5-10.
PINK LADY (Klaw and Erlanger): Atlanta, Ga., 5-10.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE: Portland, Ore., 8-10, Seattle, Wash., 12-17.
RING, BLANCHE (Frederic McKay): Birmingham, Ala., 7, Chattanooga, Tenn., 8, Atlanta, Ga., 9, 10, Macon 12, Jacksonville, Fla., 13, Savannah, Ga., 14, Charleston, S. C., 15, Augusta, Ga., 16, Charlotte, N. C., 17.
ROSE OF PANAMA (John Cort): New York city Jan. 22—indefinite.
SCHOOL DAYS (Stair and Havlin): Chicago, Ill., 28-Feb. 10, Ft. Wayne, Ind., 11-14, Kalamazoo, Mich., 15-17.
SIDNEY, GEORGE (Frank Whitbeck): Auburn, Cal., 7, Reno, Nev., 8, Winnemucca 9, Ogden, U., 10, Salt Lake City 11-14, Provo 15, Springville 16, Grand Junction, Colo., 17, Leadville 18.
SMART SET (Charles E. Barton): Youngstown, O., 5-7, Toledo 8-10, Fremont 12, Sandusky 13, St. Marys 14, Muncie, Ind., 15, Connersville 16, Richmond 17.
SPRING MAID (Werba and Luescher): New Orleans, La., 4-10, Mobile, Ala., 12, 13, Meridian, Miss., 14, Atlanta, Ga., 15-17.
SPRING MAID (Werba and Luescher): Springfield, Mass., 7, Poughkeepsie, N. Y., 8, Utica 9, 10, Glens Falls 12, Gloversville 13, Auburn 14, Geneva 15, Elmira 16, Ithaca 17.
SUNNY SOUTH (J. C. Rockwell): Plainwell, Mich., 7, Otsego 8, Allegan 9, Lake Odessa 10, Grand Ledge 12, Portland 13, Fowler 14, Ovid 15, St. Johns 16.
SWEETEST GIRL IN PARIS (Harry Askin): Marietta, O., 7, Cambridge 8, Wheeling, W. Va., 9, 10, Columbus, O., 12, 13, Springfield 14, Dayton 15, Toledo 17.
SYLVA, MARGUERITA (A. H. Woods): St. Louis, Mo., 4-10, Cleveland, O., 12-17.
THREE TWINS (Western: E. A. Wade): Las Vegas, N. Mex., 7, Trinidad, Colo., 8, Rocky Ford 9, Pueblo 10, Victor 12, Colorado Springs 13, Boulder 14, Ft. Collins 15, Cheyenne, Wyo., 16, Greeley, Colo., 17.
THREE TWINS (Philip H. Niven): Orangeburg, S. C., 7, Charleston 8, Savanna, Ga., 9, Brunswick 10, Jacksonville, Fla., 11, St. Augustine 12, Palatka 13, Cordele, Ga., 17.
TOP O' THE WORLD (Bailey and Fitzgerald): Lake Charles, La., 7, Beaumont, Tex., 8, Galveston 9, Houston 10, San Antonio 12, 13, Austin 14, Waco 15, Dallas 16, 17.
TRENTINI, EMMA (Oscar Hammerstein): Baltimore, Md., 5-10.
VAN, BILLY B. (Stair and Havlin): Kansas City, Mo., 4-10, Des Moines, Ia., 11-14.
WARD AND VOKES (Stair and Havlin): Knoxville, Tenn., 5-7, Chattanooga 8-10, Nashville 12-17.
WEBER AND FIELDS JUBILEE: New York city, Feb. 10—indefinite.
WEDDING TRIP (Messrs. Shubert): Albany, N. Y., 8, 9.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.
WOLFE OPERAS: Lynn, Mass., Jan. 22—indefinite.

MINSTRELS.

DOCKSTADER'S, LEW (O. P. Hodge): New York city 5-10.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
EVANS, GEORGE, HONEY BOY: Norfolk, Va., 7, 8, Richmond 9, 10, Petersburg 12, Roanoke 13, Staunton 14, Winchester 15, Hagerstown, Md., 16, Harrisburg, Pa., 17.
FIELD'S, AL. G.: Utica, N. Y., 7, Rome 8, Watertown 9, Syracuse 10, Auburn 12, Geneva 13, Rochester 14, Bradford, Pa., 15, Titusville 16, Oil City 17.
GEORGIA TROUBADOURS (Wm. C. McCabe): Hutchinson, Kan., 7, Sterling 8, Pawnee Rock 9, Larned 10, Ellinwood 12, Hoisington 13, La Crosse 14, Lyons 15, Marquette 16, Salina 17, Chapman 18, 19.

BURLESQUE.

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AMERICANS (Ed. D. Miner): Cleveland, O., 4-10, Pittsburgh, Pa., 12-17.
BEHMAN SHOW (Jack Singer): Milwaukee, Wis., 4-10, Minneapolis, Minn., 11-17.
BELLES OF THE BOULEVARD (Fred McAllen): Schenectady, N. Y., 5-7, Albany 8-10.
BEN WELCH (Jack Singer): Chicago, Ill., 4-10, Detroit, Mich., 12-17.
BIG BANNER (Gallagher and Shean): New York city 29-Feb. 10, Springfield, Mass., 12-14, Worcester 15-17.
BIG GAIETY (W. A. Miller): St. Joseph, Mo., 8-10, Kansas City 11-17.
BIG REVIEW (Henry P. Dixon): Louisville, Ky., 4-10, Cincinnati, O., 11-17.
BOHEMIANS (Al. Lubin): New York city 5-17.
BON TONS (Jess Burns): Washington, D. C., 5-10, Pittsburgh, Pa., 12-17.
BOWERY (Hurtig and Seamon): Baltimore, Md., 5-10, Washington, D. C., 12-17.
BROADWAY GAIETY (Henry Shapiro): Chicago, Ill., 28-Feb. 10, Cleveland, O., 11-17.
CENTURY GIRLS (Morris Weinstock): Washington, D. C., 5-10, Baltimore, Md., 12-17.
CHERRY BLOSSOMS (Max Armstrong): Chicago, Ill., 4-17.
COLLEGE GIRLS (Chas. Foreman): Albany, N. Y., 5-7, Schenectady 8-10, Brooklyn 12-17.
COLUMBIA (Frank Logan): Brooklyn, N. Y., 5-10, New York city 12-17.
COZY CORNER GIRLS (Louis Watson): Rochester, N. Y., 5-10, Buffalo 12-17.
CRACKERJACKS (Bob Manchester): Pittsburgh, Pa., 5-10, Cleveland, O., 12-17.
DAFFYDILS (Sam Rice): Chicago, Ill., 4-10, Milwaukee, Wis., 11-17.
DARLINGS OF PARIS (Chas. Taylor): Jersey City, N. J., 5-10, Boston, Mass., 12-17.
DREAMLAND (Dave Marion): Cleveland, O., 5-10, Toledo 12-17.
DUCKLINGS (Frank Calder): Cincinnati, O., 4-10, Chicago, Ill., 11-24.
FOLLIES OF THE DAY (Barney Gerard): New York city 29-Feb. 10, Brooklyn, N. Y., 12-24.
GAY WIDOWS (Louis J. Oberworth): Indianapolis, Ind., 4-10, Louisville, Ky., 11-17.
GINGER GIRLS (Hurtig and Seamon): Omaha, Neb., 4-9, St. Joseph, Mo., 15-17.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Toronto, Can., 5-10, Buffalo, N. Y., 12-17.
GIRLS FROM MISSOURI (Louis Talbot): Pittsburgh, Pa., 5-10, Johnstown 12, Altoona 13, Harrisburg 14, Reading 15, Allentown 16, Chester 17.
GIRLS FROM RENO (James Madison): Brooklyn, N. Y., 5-17.
GOLDEN CROOK (Jas. Fulton): Toledo, O., 4-10, Chicago, Ill., 11-17.
HASTINGS'S BIG SHOW (Harry Hastings): Buffalo, N. Y., 5-10, Rochester 12-17.
HIGH SCHOOL GIRLS (Arthur Gorman): Harrisburg, Pa., 7, Reading 8, Allentown 9, Chester 10, Washington, D. C., 12-17.
HONEYMOON GIRLS (Al. Rich): Minneapolis, Minn., 4-10, St. Paul 11-17.
IDEALS (Sam Robinson): Brooklyn, N. Y., 29-Feb. 10, New York city 12-17.
IMPERIALS (Sim Williams): New York city 5-10, Philadelphia, Pa., 12-17.
JARDIN DE PARIS (Burt Hendricks): Philadelphia, Pa., 5-10, Jersey City, N. J., 12-17.
JERSEY LILIES (Wm. Jennings): Newark, N. J., 5-10, Hoboken 12-17.
KENTUCKY BELLES (Mike Fenton): Milwaukee, Wis., 4-10, Minneapolis, Minn., 11-17.
KNICKERBOCKERS (Louis Robie): Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.
LADY BUCCANEERS (Harry M. Strouse): Montreal, Can., 5-10, Toronto 12-17.
LOVE MAKERS (Dave Gurau): New York city 5-10, Philadelphia, Pa., 12-17.
MERRY BURLESQUERS (Joe Leavitt): St. Paul, Minn., 4-10, Omaha, Neb., 11-17.
MERRY MAIDENS (Edward Shafer): Toronto, Can., 5-10, Rochester, N. Y., 12-17.
MERRY WHIRL (J. Herbert Mack): New York city 5-10, Philadelphia, Pa., 12-17.
MIDNIGHT MAIDENS (Wm. S. Clarke): Springfield, Mass., 5-7, Worcester 8-10, Providence, R. I., 12-17.
MISS NEW YORK JR. (Wm. Pennessy): Kansas City, Mo., 4-10, St. Louis 11-17.
MOULIN ROUGE (Joe Pine): Minneapolis, Minn., 4-10, St. Paul 11-17.
PACEMAKERS (T. M. Berks): Detroit, Mich., 4-10, Chicago, Ill., 11-17.
PAINTING THE TOWN (Holliday and Carter): Providence, R. I., 5-10, Boston, Mass., 12-17.
PASSING PARADE (M. Messing): Detroit, Mich., 4-10, Toronto, Can., 12-17.
PAT WHITE'S GAIETY (Walter Greavps): Scranton, Pa., 5-10, Newark, N. J., 12-17.
QUEEN OF BOHEMIA (Henry P. Jacobs): Chicago, Ill., 4-10, Milwaukee, Wis., 11-17.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannan): Boston, Mass., 5-10, Montreal, Can., 12-17.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Cincinnati, O., 4-10, Chicago, Ill., 11-17.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Boston, Mass., 5-10, New York city 12-17.
ROSE SYDELL'S (W. S. Campbell): Boston, Mass., 5-10, Albany, N. Y., 12-14, Schenectady 15-17.
RUNAWAY GIRLS (Peter S. Clark): New York city 5-17.
SAM DEVERE'S (Louis Stark): Omaha, Neb., 4-10, Kansas City, Mo., 11-17.
SOCIAL MAIDS (Hurtig and Seamon): Louisville, Ky., 4-10, Cincinnati, O., 11-17.
STAR AND GARTER (Frank Weisburg): Boston, Mass., 12-17.
STAR SHOW GIRLS (John T. Baker): Baltimore, Md., 5-10, Philadelphia, Pa., 12-17.
TAXI GIRLS (Hurtig and Seamon): St. Louis, Mo., 4-10, Louisville, Ky., 11-17.
TIGER LILIES (D. R. Williamson): St. Louis, Mo., 4-10, Indianapolis, Ind., 11-17.
TROCADEROS (Chas. H. Waldron): Brooklyn, N. Y., 5-10, Newark, N. J., 12-17.
VANITY FAIR (Bowman Bros.): Philadelphia, Pa., 5-10, Baltimore, Md., 12-17.
WATSON'S BURLESQUERS (W. R. Watson): Wilkes-Barre, Pa., 5-10, Scranton 12-17.
WHIRL OF MIRTH (Louis Stark): Buffalo, N. Y., 5-10, Detroit, Mich., 11-17.
WINNING WIDOW (Dave Gordon): Kansas City, Mo., 4-10, St. Louis 11-17.
WORLD OF PLEASURE (Geo. H. Fitchett): Rochester, N. Y., 5-10, Schenectady 12-14, Albany 15-17.
YANKEE DOODLE (Sol Meyer): Philadelphia, Pa., 5-10, Wilkes-Barre 12-17.
ZALLAH'S OWN (W. C. Cameron): Newark, N. J., 5-10, New York city 12-24.

MISCELLANEOUS.

GILPINS, HYPNOTISTS (J. H. Gilpin): Watertown, S. Dak., 5-10.
HOFFMAN, GERTRUDE: Rochester, N. Y., 5-10, Albany 10, 17.
LITCHFIELD, NEIL, TRIO: Owensville, Ind., 8, Dale 9, Ireland 10, Madisonville, Ky., 13, Williamsburg 19.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): St. Paul, Minn., 4-10, Minneapolis 11-17.

CORRESPONDENCE.

(Continued from page 23.)

WEST VIRGINIA.

HUNTINGTON.—THEATRE: Homer Davenport, cartoonist, 13; appreciative house. Chocolate Soldier 16 delighted big business. Frances Hewett and J. Russell Powell deserve special mention. Alma, Where Do You Live? 22 disappointed fair house. Gamblers 26 deserved packed house. Lillian Kemble particularly pleasing. Sis Perkins 27 delighted good house.—AUDITORIUM: Ernest Gamble Concert co. 15; good business; musical treat. Alda String Quartette, with Paul Plancon, baritone, 25; was a musical treat.

BLUEFIELD.—ELKS' OPERA HOUSE: Paul Gilmore in The Mummy and the Humming Bird Jan. 27; splendid performance; good business. Frank McEntee and Mellicent Evinson in Shakespeare's plays 31.

FAIRMONT.—GRAND: Hooligan's Troubles Jan. 16 failed to please small house. City Club Burlesquers 22; packed house.—HIPPODROME: Vaudeville 15-17; good business; well deserved.

WESTON.—CAMDEN OPERA HOUSE: Al. H. Wilson in A German Prince Jan. 23; excellent performance; fair business.

WHEELING.—COURT: Girl of My Dreams Jan. 16, 17; good business.

WISCONSIN.

RACINE.—THEATRE: Jack Van Musical Comedy co. Jan. 15-17 canceled; co. arrived; were in financial trouble and assisted out of the city. Local talent in A Snug Little Kingdom (for benefit of the Associated Charities) 19, 20; splendid performance and the equal of professionals; two large houses. Louisiana Lou 21; excellent co. and one of the season's best attractions playing to heavy patronage. Daisy Doll 25 canceled.

PORTAGE.—OPERA HOUSE: Keller's Stock co. Jan. 1-3; good attraction, to fair business. Paid in Full 8 satisfied good house. True S. James in The First Violin 13; an old favorite; played to nice business. Dr. Edward Amherst Oct 18. Manhattan Stock co. 22-27; fair business and good satisfaction.—NEW HOME: Poor Pillicoddy 20; capacity house.

SUPERIOR.—GRAND: Elks' Minstrels Jan. 29, 30; direction of Herman Smith.—ITEM: The beautiful new Broadway, under management of C. T. Horlan, opened 29 to capacity. This is said to be one of the finest vaudeville houses in the Northwest.

EAU CLAIRE.—OPERA HOUSE: Dougherty Stock co. in A Neglected Wife 14 pleased big house. May Robson in A Night Out 16 pleased packed house.

SHEBOYGAN.—NEW OPERA HOUSE: Jolly Five in Town Marshall Jan. 20 (local); capacity. Rosary 21 pleased S. R. O. Moose Mastodon Minstrels 28 (local).

APPLETON.—THEATRE: William Hawtrey in Dear Old Billy Jan. 17 pleased small house. Elks' Minstrel Show 18, 19; fine amateur performance to S. R. O.

FOND DU LAC.—HENRY BOYLE THEATRE: The Rosary Jan. 22; satisfaction, to good business.

WAUSAU.—GRAND: William Hawtrey in Dear Old Billy Jan. 18 pleased medium business. Brewster's Millions 23; good advance sale.

OSHKOSH.—GRAND: William Hawtrey in Dear Old Billy Jan. 16; crowded house and fine performance. A Neglected Wife 21; good house.

MARINETTE.—THEATRE: Madame Sherry Jan. 22; good co. and business.

JANESVILLE.—MYER'S GRAND: Louisiana Lou 19; capacity; good co.

LA CROSSE.—THEATRE: The Spendthrift Jan. 27; fair business.

WYOMING.

LARAMIE.—ROOTS: Third Degree Jan. 19 failed to appear.—ITEM: The Princess and Lyric theatres have consolidated. The Princess will continue with vaudeville, and the Lyric with motion pictures, both under one management.

(Continued on page 37.)

Alice Butler
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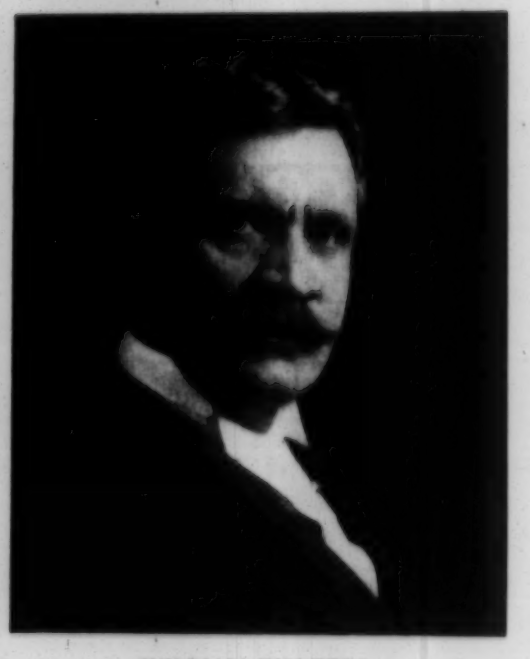
MOTION PICTURES

"SPECTATOR'S" COMMENTS



WILLIAM WALTERS

Of the Essanay Eastern Stock

FOR polished wit and satire no newspaper editorial pages in America can quite equal those of the two *Suns*, afternoon and evening. Whether disposed to agree with the opinions expressed or not, every lover of snappy English—snappy American-English, by the way—reads his *Sun* with relish. And generally speaking, there is wisdom as well as wit in a *Sun* editorial, especially when some piece of humbuggery, snobbery or a freakish fad is being exposed. Yes, generally speaking, except when motion pictures become the topic; then look out! The *Sun* loses all sense of proportion and consistency at the mere mention of motion pictures. The evils of censorship which it sees so clearly in the cases of the stage or the press, change miraculously to virtues the moment motion pictures come up for consideration. Or let any hare-brained would-be regulator of the human race, who has been ridiculed by the *Sun* for his crazy notions, but turn his attention to regulating the films and the *Sun* immediately recognizes his superior sense and judgment. In short, the *Sun's* attitude toward motion pictures has always been exactly opposite to its attitude toward any other subject of a similar nature—sometimes so violently so as to be amusing. For instance, the *Evening Sun* recently declared in a tone of complaint that "moving picture dramatists have succeeded in turning the camera into a liar," citing in proof a dramatic picture story based on the war in Tripoli, which was "posed and photographed on Long Island"; also certain "incidents of Indian life concocted in the neighborhood of Fort Lee, N. J." Here we have the pictures denounced for doing what the stage does every day and receives commendation for. The more realistic the fictitious stage picture is made the more praise is accorded to it. But when the films attempt the same thing, for identically the same purpose, the telling of a dramatic story, the thing becomes a "lie." So, then, is every novel, every short story, every poem, every drama a "lie."

* * * *

The same *Sun* editorial has other things to say about motion pictures in which a regrettable misconception of the facts is only too apparent. The statement of a professor in Philadelphia to the effect that boys learn crime from the films is quoted with approval, and oddly enough in supporting this claim the *Sun* praises the ridiculous old-time stage melodrama because it always taught "a moral lesson" and "virtue, no matter how ill used, was always triumphant in the end and vice, no matter how lucky, always got its just deserts before the final curtain was rung down." Finally the *Sun* declares that the young who see the films learn that "vulgar intrigue is a part of the relation of the sexes."

No one will be foolish enough to deny that motion pictures present plenty of opportunities for criticism, especially in the artistic qualities of the stories, but the stage and stage drama present the same opportunities. Pictures on the whole are far cleaner and more moral in tone than the spoken drama and if the pictures now include too many melodramas and Wild West subjects it must be said in their favor that they are infinitely better done and with less exaggeration than their stage prototypes and for this very reason have almost driven that class of stage melodrama out of existence. But, what is more to the purpose, according to the *Sun's* criterion, they almost invariably present virtue as triumphant and vice conquered.

* * * *

But all motion pictures are not cowboy, Indian or other kinds of melodrama any more than all stage plays are immoral in tendency. Nor is "vulgar intrigue" a common theme in the films. Motion picture production includes frequent subjects of a tone that the stage scarcely ever pretends to approach. These statements are not made lightly nor are they based on anything but average conditions easily ascertainable and proven. For instance, let us examine the releases of the different companies for a recent period. Among those lately issued we find such notable subjects as these: A Blot in the 'Scutcheon, from Browning's poem; Brutus, a magnificent historical film; Joseph in Egypt, biblical; For His Son, a drama teaching the evils of cocaine; Bonaparte and Pichegru, historical drama; Christian Martyrs, biblical; Cinderella, done far more elaborately than

LOTTIE BRISCOE

A charming leading lady now with the Lubin players

was ever done on the stage, and many others of similar types. For purposes of further comparison it will be instructive to summarize the film subjects criticised and reviewed in any single issue of THE MIRROR—the issue of Jan. 24, for example. Practically the entire output of the two largest groups of producers for a period of one week is included in these reviews, and, all the films having been seen by the reviewers, they can be classified with authority. Of eighty-six subjects critically reviewed, thirty-one are clean farce or comedy and therefore harmless, eleven are strictly educational, one is a fairy story and one is historical. This disposes of more than half of the output. The balance, forty-two, are dramatic. These may be subdivided as follows: twenty-one are conventional love stories based on ordinary incidents of life unconnected with crime or vice; eleven are cowboy stories, raw melodrama, in which virtue wins and vice gets it in the neck; five are dramas in which the plots hinge on criminal acts, but in which virtue as usual wins; three tell of suicides and two hint at infidelity, in a way, however, to make it abhorrent. It must be a powerful imagination, indeed, that can see in such pictures the menace that some pretend to see.

* * * *

All that the friends of motion pictures ask is that the films shall be judged by the same standards that are applied to all other branches of fiction or even of art if it is desired to go that far. They don't want pictures to be the "goat." They admit that there is crying need for correction in film production in many quarters, but they insist that this same crying need is more pronounced on the stage and in printed fiction and that of the three mediums now employed in telling stories it is in the pictures alone that there is evidence of serious effort to improve in art and tone for the mere sake of the improvement. Merely from natural evolution motion pictures are growing better in tone and quality. Why obstruct this natural growth by absurd restrictions?

* * * *

In the foregoing remarks, reference has been made only to the ordinary films circulated regularly and on an established basis in 5 and 10 cent theatres. No mention was made of the more exclusive types of motion picture productions that are coming more and more to be sent on tour like any theatrical attraction. It is in this class of motion pictures growing in popularity that the *Sun* and other doubters will find the most conclusive reply to their objections. Kinemacolor productions, Dante's Inferno, and other big feature films are already familiarly known to the public, and now comes a magnificent creation based on Homer's Odyssey. Could anything be more indicative of the higher plane which the motion picture art is attaining than the mere mention of this subject? Can the esteemed *Sun* imagine any other form of amusement or even the printing press producing or publishing Homer's Odyssey with the expectation of making money out of it as a popular subject? How long would a play run based on this poem? How many copies of a good translation could be sold to the public? No, in any other form than motion pictures the Odyssey would be a failure as a great popular feature. School boys can be driven to translate it, but they would not read it for pleasure, much less pay real money to hear its lines spouted from the stage, and yet it is a subject full of dramatic elements and so, by the magic art of the motion picture camera, that which has heretofore been a task or at least a pleasure only for scholars, becomes a great popular drawing card, for which State rights are sold at handsome figures and to see which millions of people will pay money at thousands of box-offices.

* * * *

Something of the excellence of this Odyssey production will be interesting information. The film is in three reels (3,000 feet), requiring about an hour to exhibit. It was produced by the Milano Company of Italy, the same company that made the celebrated Dante's Inferno. Two years are said to have been consumed in preparing and producing this great classic, and many thousands of dollars ($200,000 it is claimed) were expended in its making. The spectacular story of the Trojan War, as told by the great Greek poet, is conveyed in comprehensive picture form, fascinating as a picture story and immeasurably valuable as an educational incentive. Incidentally it might be mentioned that even before its appearance on exhibition, the film has had the effect of creating special interest in the classical subject, particularly among school students. To intensify this interest a circular letter was sent by the Monopol Film Company to all school superintendents in towns of 2,000 or over in population, offering $100 prize for the best 2,000-word essay on the Odyssey, the contest to close Feb. 15. Hundreds of essays are said to have been submitted, thus bearing testimony to

CARLYLE BLACKWELL

A Kalem California leading man, recently injured

Turbidon and Henry, S. F.

ALEXANDRA PHILLIPS

Collaborating with Milton H. Fahrney in preparation of Nestor Western films

the subtle incentive offered in an educational direction. How much greater will be the incentive to the vast public to read up about ancient Greece and Troy, when the film has entered into circulation? It can well be imagined that the final result will be that more people will know who Homer was and what the Odyssey is than ever before at one time in the history of the world.

THE SPECTATOR.

A "BLOW-UP" IN READING.

Reading, Pa., has had a rather instructive experience with a self-constituted committee of seven and its secretary, who set out to purge the city of vice in the form of those pernicious motion pictures that exist in the wild imaginations of so many half-baked people. The committee, it is declared in the Reading *Herald*, was imposed upon by an "uplifter" named H. P. Frey, who first appeared in Reading as a reporter on one of that city's newspapers. He ran many articles denouncing the alleged vicious nature of current motion picture films, and succeeded in working up so much excitement among the good people of the city who had given the matter no broad-minded thought, that a committee was formed and he was made secretary at a salary. As there was no one to voice the other side of the subject, Frey and the committee had it all their own way in Reading for a while. The Mayor co-operated and the picture exhibitors were helpless. Frey even came to New York to form some unexplained relations with the film makers. But the film makers were cold. The nature of Frey's hopes in New York (which never came to pass) may now be inferred from the latest explosion. When the Milano Dante's Inferno was booked for exhibition in Reading, the manager, Joseph P. Collins, joined in a plan to expose Frey. He offered Frey $100 to get the names of the Committee of Seven to an endorsement of the film and gave Frey $2 on account. The exposure came when Frey applied to Daniel Meibermott, one of the committee, for his signature. Meibermott was a party to the exposure and denounced Frey, with the result, it is said, that Frey resigned as secretary. So endeth the first lesson in Reading on the subject of film censorship.

NATURAL ACTING.

Madame Simone, the great French actress, thus expresses her belief in natural acting: "No grand entrances because there are none in real life. No stagey exits, because they do not occur in real life. When two people talk they do not indulge in elocution, they just say the words that come to them without thinking of their stage value. When a lot of people are being entertained in a room they do not all stand about silently listening to the conversation of two people. They talk among themselves, and the buzz of subdued conversation pervades."

Persons who have studied motion picture productions realize that the principle here avowed by Madame Simone is a matter of common practice in the better examples of motion picture playing. Some of the greatest stage luminaries strive to attain the natural, but generally stage players are far behind their brothers and sisters of the films in this particular.

SANE REGULATION?

The Recorder, of San Francisco, ends an article in praise of motion pictures as follows: "The moving picture is to-day and is destined to be in the future a tremendous factor in the education and amusement of the nation. All that it needs is sane regulation to make it fulfill a splendid part in our daily life." "Sane regulation" should be made to read "sane letting alone." No regulation that is based on censorship can be altogether sane.

DAVID HORSLEY IN THE EAST.

David Horsley, manager of the Nestor Film Company, is making a flying visit in the East, and will soon return to the Nestor studio at Hollywood, Cal. He reports the Nestor affairs in the West to be in a flourishing condition, and was delighted to find things here in excellent shape. The new factory at Bayonne, N. J., is now in full blast and the Nestor main offices there, under the supervision of Charles Simone, are in capable hands.

CARTOON PICTURES DISCONTINUED.

The Mutt and Jeff and the Desperate Desmond pictures have been discontinued by the Nestor Company, and the Nestor Saturday release will henceforth consist of high-class comedies, mostly split reels.

CARL LAEMMLE AT FRENCH LICK.

Carl Laemmle is taking a vacation at French Lick Springs. His present plans include a Western trip, after he has recuperated, and it is possible that he will visit the Western company, now operating in California.

MILDRED HOLLAND FIRST RELEASE.

The Powers Motion Picture Company has decided to feature The Power Behind the Throne as the first of the Mildred Holland pictures. It will be a two-reel subject,

Duckrack, Dallas.

MILTON H. FAHRNEY

Author, editor and director of Nestor Western films

comprising about 2,000 feet. Miss Fielding, Dave Wall, E. S. Sullivan, Fred Nicholls, and Mr. Hennefy, of the cast which originally supported Miss Holland, are most ably assisted by the Powers Stock company in producing this picture. March 12 has been set as the date of release.

CHAMPION FILM COMPANY STAFF.

Several additions have been made to the producing companies of the Champion Film Company. The list to date is as follows: Directors—Frank B. Coigne, Jay Hunt, Edgar Lewis, Sidney Golden. The cast includes Evelyn Francis, Madge Oriamond, Zara St. Clair, and Baby Neva Sterling, Irving Cummings, Fred Guest, Charles Haskins, Robert Gemp, and George Kline.

SALES COMPANY WEEKLY.

The Motion Picture Distributing and Sales Company have in preparation a topical weekly film of current events, entitled Animated Weekly. This will be issued within the next few weeks. The day and date will probably be given next week.

ROSKAM A BENEDICT.

Edward M. Roskam, the general manager of the mechanical end of the Laemmle interests, returned to his desk Feb. 6, 1912, after a honeymoon trip to Atlantic City. Emma Breitenstein has the distinction of having saved Roskam from the perils and hardships of bachelorhood.

SCENES FROM GREAT THREE-REEL PRODUCTION OF HOMER'S ODYSSEY

(Monopol Film Co.)

LETTERS AND QUESTIONS.

Answered by "The Spectator."

So many letters are received for this department that it is possible to use only the most important. This applies both to comments and questions. If comments that are good are crowded out they may be held sometimes for later use when opportunity offers. Otherwise they are returned to the writers. Questions that have been answered very recently will be ignored or returned to writers, as it is assumed that the questioners have already obtained the information sought. Every communication must contain the correct name and address of the writer. If it is not desired that the names be printed, sign with initials or nom-de-plume and write the correct name and address in the lower left hand corner.

Gladys M. Carley, Watertown, S. D.: The ban against Biograph identities extends to questions such as you ask. Anyhow, if you are sure the actor you mention was in Sis Hopkins, why ask? Glad, indeed, that you find motion pictures more interesting since reading THE MIRROR. Your habit of consulting your MIRRORS as soon as you get home from a picture show to see what the reviewers have said about the pictures you have seen, should, indeed, as you say, prove "mighty interesting."

Harry C. Zimmermann, Yonkers, N. Y.: Imp, Powers, and Itala are what is known as Independent films, which means that they are not licensed by the Patents Company controlling the Edison and other patents. Cannot give you a list of theatres showing these films in Greater New York, as there are probably two or three hundred of them. The three makes you name are always shown in connection with Reliance, Bison, Majestic, American, Ambrosio, Republic, Rex, Solax, and Champion.

Georgie Hudson, of Indianapolis, is another enthusiastic admirer of Warren Kerrigan, her terms of adulation including such words as these: "Noble features," "manly form," handsomest man," "noble face," and so on. Well, it seems it can't be helped, unless Warren Kerrigan can be induced to wear a mask.

J. M. Starkaway (is this spelled right?), of Fordham, N. Y., admires Herbert Bosworth's work in Merely a Millionaire, and also the giant's wife in Jack and the Beanstalk (Edison). The part was played by Gertrude Clark.

"Helen M." writes from Rochester in reference to THE MIRROR review contest, pronouncing the idea "great." She adds: "I liked your outline of 'points,' otherwise the whole affair might degenerate into picking flaws in the matter of trifles." Regarding the suggestion that vaudeville acts in picture houses be reviewed in THE MIRROR she says: "If this would tend to improve such acts, DO IT."

Charles E. Krutch, MIRROR correspondent in Knoxville, Tenn., writes with fine appreciation of the incentive for truly artistic acting afforded by motion picture work. He says:

It is encouraging to motion picture lovers to note the wonderful enthusiasm and expression conveyed by capable motion picture actors. It would seem as though the glare of the footlights and the applause of the audience, when counteracted by painted trees and rocks and surrounded by the almost ridiculous unrealism of stage settings, with dirty stage hands peering in on all sides, could not arouse the true emotions of the players as does the joy of acting in the open air surrounded by scenes which breath the very life of the subject portrayed. And what an advantage the picture artist has over his theatre rival who labors and wastes small fortunes to produce stupendous scenic productions only to be an imitation of what the film manufacturer selects from Nature's own work. Typical examples of this are shown in Dante's Inferno and the trip of the O'Kalems for Irish settings. The ridiculousness of false enthusiasm in stage settings is so well described in Dickens' novel, "Nicholas Nickleby," in which real wash tubes are shown on the stage. Certainly Mabel Talliaferro is at her best in Selig's Cinderella, and with such marvelous productions in the youth of motion picture life our fancy is licensed to roam unbounded into the possibilities of the next ten years.

May Chester, writing from Halifax, N. S., criticises many players for lack of knowledge of polite society usages, with special references to conduct toward servants. She says:

Ever since I became addicted to the M. P. habit I have read with much pleasure your comments and reviews. Usually your ideas coincided with my own; occasionally I have violently disagreed with you; however, it is a joy to read your chatty replies to inquiries. But why have you never commented upon the evident social ignorance of most of the actors. The manner in which people in pictures give orders to servants is something painful to an observing eye. Did I say "give orders"? I mean their manner of ingratiatingly informing their servants of their plans or imploring them to perform some slight duty. Their pantomime is frequently the equivalent of saying: "Might I make so bold as to beseech you, if you are not engaged in more important affairs of your own, to bring my hat and cloak?" I have even seen men clap their butlers on the shoulder—and not for the purpose of farce either. In fact, the general manner of addressing servants in pictures would be capital stage business in a travesty on the difficulty of keeping servants in the suburbs. And not only in this one matter, but in many others of greater or less importance is the evident ignorance of both actor and manager made clear to all. I regret to say that Pathe people err more frequently than the other Licensed film companies, and the Kalem and Vitagraph are tied for second place, if my memory is correct. One would say that neither directors nor actors were versed in the rules of social intercourse. Do you not agree with me?

Let me add to this too lengthy complaint a bit of praise. In my opinion the young man who plays Italians and emotional leads, the lawyer in A Terrible Discovery, and the husband in Italian Blood, is the best emotional actor in the film business. And the leading man in a Western Selig company, the profligate in the drama of that name, and San Clemente in The Convert of San Clemente, gives the most varied impersonations and is the most graceful in gesture and has more poise than any picture actor or than most on the legitimate stage.

There is only too much truth in what is said above about ignorance of the ways of society on the part of many players, although one may not feel inclined to be quite so sweeping in criticising. Men who wear their dress suits with all the elegance of waiters are not unknown in picture films, and there are other little earmarks of the uncultured which may be discerned by the close observer. It all goes to prove what has been claimed many times in these pages: Players and directors should never undertake to depict any events or conditions with which they are unfamiliar, except with the assistance of some one who can keep them on the right track.

"Member of the American Beauty Club," Philadelphia: Your question about The Teamster was answered recently.

Miss Ascher, New York: Confusion about who played the lead or the teamster in The Teamster may have resulted from a difference of opinion as to what part was the lead. "Bennie from Lubinville" gave the facts correctly last week.

"D. A. D.," of St. Louis, with praises for THE MIRROR, declares that Mary Fuller and Marc. McDermott are his favorite picture players. "I think the Edison has the best company," he says, "and Biograph next. My favorite Vitagraph player is Helen Gardner." Questions: The actress in Home (Edison) was Jeanie McPhearson. The wife in Tony and the Stork (Imp) was Lucille Young. Yes, Dorothy Phillips is with Everywoman company. Can't tell you about Biograph players.

W. A. D., of Chicago suggests that criticisms of "tea napkins used at banquets" and so on are all well enough, but why not also criticise the appearance of "rain" that comes in a short time on every film not properly treated? "Rain," so-called, which is merely the scratching of a film from repeated running, is surely calculated to destroy the illusion, especially when it appears to come in a banquet scene. Spectators are not supposed to know the cause; all they see is the "rain." W. A. D. says it is preventable. If so, manufacturers and exchanges are certainly shortsighted in not preventing it.

"Constant Reader," writes that while he enjoys MIRROR picture reviews he often disagrees with them. Well, why not? Any review is only one individual's expression of opinion and THE MIRROR never claimed that its reviewers were perfect or always right. Indeed, MIRROR reviews are not nearly so good as we would all like to see them. They are recognized as helpful and valuable and on the whole, just, but it would be silly conceit to claim that they could not be better. Let "Constant Reader" persevere in having his own opinions and let all other readers cultivate the same thing. Better still, let them join others in sending in reviews of new films for the MIRROR competition.

Elma Morrison, New York, a great admirer of Yale Boss, to whom she devotes a two-page letter, wants to know who played the father in The Stolen Nickel (Edison). It was Robert Conness.

Harry L. Ward, Florence, S. C.: Cleo Ridgely played the "giddy wife" in Saints and Sinners (Rex). She was with Lubin at one time.

G. Leboit, St. Louis, Mo.: The wife in A Compromise (Lubin) and in A Poor Excuse that Worked (Lubin), was Peggy Glynn. Questions regarding motion pictures should be addressed to The Spectator, *Dramatic Mirror*, 145 West Forty-fifth Street, New York City.

"J. C. R.," Manila, P. I.: No, William Faversham is not with the Lubin Company. He is on the road playing The Fawn. Romaine Fielding of the Lubin players is said to look something like Mr. Faversham, which may have inspired this inquiry. But it can hardly be said that the two men act alike—that is not exactly alike.

Anna Blauton, Winchester, Va., has been "getting THE MIRROR regularly for several months" and declares that she "likes it immensely," especially the M. P. department. Questions: The telegraph operator in His Exoneration (Lubin), was Jack Standing. The husband in Ups and Downs (Vita.), was Henry Northrup. The grandmother in Grandma (Essanay), was Mrs. Hall. Mrs. Costella played the nurse in Her Crowning Glory (Vita.). Her stage name has recently been given as Rosemary Theby. Yes, Cleo Ridgely is with Rex. Hobart Bosworth played Olaf Guldmar in Thelma (Selig).

R. W. Hicks, of Bensonhurst, Brooklyn, asserts that he can't get "good information anywhere else" than from THE MIRROR. Questions: No, Sam Bernard did not compose the poem, The Face on the Barroom Floor. It was written by Antoine D'Arcy and possibly a copy may be secured from Dick & Fitzgerald, publishers. The name of "the tall blond man" in The Wages of Sin is Death (Vita.), cannot be identified by that description. What part did he play?

"M. B. F.," Jacksonville, Fla.: The "young performer" in Love and War, (Vita.), whom you describe as being "more interested in playing with his feet than in realising the situation" in a pathetic scene, must be Kenneth Casey.

"Miss A. T.," of New Orleans found T. J. Corrigan "just as bewitching as ever" in Cinderella. She "went to see Prince Charming five times, and that was going some, wasn't it"? Questions: Mr. Corrigan's picture appeared in THE MIRROR, Nov. 1, 1911, and also in the annual number last week. The Indian's Flute (Vita.), was made at Ausable Chasm. Peggy Glynn played leading roles in Love's Labor Lost and Gay Time in New York.

Mary Smith, Webster City, Ia.: The leading parts in Brother Man (Vita.), were played by Florence Turner and Carlyle Blackwell. Mr. Blackwell is now with the Kalem Company at Glendale, Cal. The leading male part in The Higher the Fewer (Thanhouser), was played by Edward Genung. Alfred in The Lady from the Sea was William Russell.

"M. A. M.," of Boston, writes this astonishing remark to The Spectator: "You must have more patience than the majority of your sex." What's this? What's this? Is it a cause for feminine wonder up Boston way that a mere man can have patience? Or are Boston men different from other men? According to The Spectator's way of thinking, man is the most patient beast of burden that walks the earth. After man comes woman. What? Questions: THE MIRROR's opinion of Lead Kindly Light (Edison), was contained in the review of the picture. Laura Sawyer played the scorned woman. Bessie Learn played Nellie. Questions are not answered by The Spectator by mail, except on special occasions that may warrant that method.

SPECIAL EVENT FILM MANUFACTURERS.

Fred Beck, Charles S. Sturkin, and L. Rosette are conducting a plant in New York city for the special purpose of taking pictures of special events, local and otherwise. Mr. Beck, who has been identified with the film field for man years, states that he has closed several large industrial contracts, and has just completed a novel picture effect for a vaudeville act playing on the United time.

AN ECLAIR WITTICISM.

The Eclair Company recently issued a general call for a leading lady. Violet W. Johnson, a diminutive little lady, who has been indirectly connected with the Eclair interests in a business capacity, made an application in a spirit of jest for the role in question. One of the officers of the company upon receiving the request replied: "My dear Miss Johnson, when the occasion presents itself for the necessity of photographing a whisper I shall certainly call upon you."

J. P. PEOPLES IN TOWN.

One of the prominent figures at the Exhibitors' Hall was J. P. Peoples, of Lancaster, Pa. Mr. Peoples enjoys the enviable reputation o fbeing a social lion in Lancaster as well as in this metropolis. Mr. Peoples was active in looking over several of the feature films recently released by several of the Independent companies.

RANCHO ROSE SOON TO BE RELEASED.

The first negative sent by the new Western Laemmle company, which is operating in California, under the direction of Mr. Grandon, has been received. It is entitled the Rancho Rose, and gives ample opportunity to see Harry Pollard and Marguerita Fisher in picturesque surroundings. The photography is said to be excellent.

GILES R. WARREN WITH POWERS.

Giles R. Warren, well known as a scenario editor for various companies, has been engaged in that capacity by the Powers Company, and will co-operate with Albert McGovern and the other directors in the advancement of Powers films.

THE REVIEW CONTEST.

At this writing upwards of fifty reviews have been received in the review contest, the details and conditions of which are fully outlined elsewhere A notable feature of the manuscripts thus far submitted is the high literary and critical quality of nearly all of them. They indicate, coming as they do from all parts of the United States, the wide interest that is being taken in the evolution and development of the motion picture as a new art by the intelligent class of amusement seekers.

PATENTS COMPANY WINS.

Supreme Court Justice Bijur, of New York, has denied the application of the Greater New York Film Rental Company (the William Fox Company) for a permanent injunction against the Motion Picture Patents Company and the Licensed Manufacturers to restrain them from canceling the exchange license of the plaintiff. A temporary injunction has been in force pending the decision. In deciding for the Patents Company the Court held that the plaintiff, having agreed in its original contract to submit to cancellation on proper notice, is barred from right to contest.

Reviews of Licensed Films

Vanity Fair (Vitagraph).—This notable three-reel production comes for review in these columns rather late, owing to inability of any MIRROR reviewer to see the picture on exhibition at an earlier time, but the importance of the subject warrants disregard of the practice to review only late films. That the picture makes a strong impression on spectators and is a big drawing card was evident by the attendance and the close attention given to the film at the theatre where it was seen. In the adaptation the novel has been followed rather than any stage version, although the ball in Brussels is conspicuous in the picture, as it is in the plays. The story is made to start with Becky Sharp being brought home from boarding school by Amelia Sedley as a guest. She makes an impression on the "boob" Joe Sedley played by Mr. Bunny, who looked altogether too old for the part. Her appearance at the home of Sir Pitt Crawley as governess follows, and here she meets Rawdon Crawley, with whom she finally walks off to be married. Nothing is shown of her fascination over Sir Pitt nor her influence over his maiden sister. We next see her as Mrs. Crawley, and she is flirting with Captain Dobbin and Lieutenant Osborne. The fact that Amelia is now Mrs. Osborne and that Dobbin is her faithful admirer is left inadequately explained. All go to Brussels, where the battle of Waterloo is impending. Here Becky meets Steyne. Captain Osborne is killed in battle, and later Steyne manages to get Rawdon Crawley into the debtors' prison; but Rawdon gets Sir Pitt to pay his debts and is able to discover Becky and Steyne together. The finish comes with Becky a wreck, proving to Amelia that she should marry Dobbin. Helen Gardner as Becky Sharp is a most attractive personality, but this reviewer cannot agree with some others in pronouncing her work at all exceptional. She failed to convey the true Becky Sharp—a woman with a double personality. Becky's scheming and failures in her different attempts at conquest before she married and her impoverished condition before Waterloo were never clearly shown, although this is due more perhaps to the lack of comprehension in the scenario than to the acting. At the finish when she was supposed to be a wreck physically she failed to look it; she was the same pretty Becky except for her clothes. Further inadequacy of the scenario was shown in the fact that the faithful love of Captain Dobbin for Amelia was never clearly brought out in its true character, nor was Amelia's faith in the memory of her dead husband shown. In short, the scenario failed to get to the heart of the story and thus to furnish convincing motive for the different events that took place. Becky Sharp of this film is merely an aimless, frivolous flirt and nothing more.

For the Cause of the South (Edison, Jan. 26).—The manner of introducing this strongly appealing story of the War of the Rebellion has been used with effect before, but perhaps the producers thought it was so long ago that it would pass unnoticed. An old unmarried aunt (Laura Sawyer) tells her niece why she never married and we see the story acted out in pictures. Her home was in the South and her sweetheart (Benjamin Wilson) fought for the North. One day her father (Charles Ogle), a Confederate officer, with a vital message from General Lee, sought refuge in his own home from pursuing Federals. Desperate resistance was offered by the family, with the exception of a coward son who really had no place in the story. The father, mother, daughter, son and servants, sore beset, retreated to an upper room overlooking the stairway and kept the Unionists at bay. The girl's lover now arrived unknown to her and, taking command of the attack, mounted the stairs. The father was disabled, the son too cowardly to fight, so the girl fired and killed the advancing man, only to learn that it was her own lover. But her great sacrifice was not in vain. Confederate troops drove the Federals off and the message from Lee went forward. The acting and management was splendid throughout.

The Countess de Challant (C. G. P. C., Jan. 26).—This Pathe European drama of historical type is not up to the high standard usually set by the best French players of this company. It is too melodramatic, both in acting and story. When the countess is condemned for complicity in the murder of her husband, the headsman with his axe on his shoulder marches her away from the trial to her execution. The costuming is elegant, but the settings, while good, are not as elaborate as is commonly the case with Pathe films of this class.

His Mother (Kalem, Jan. 26).—The pathetic appeal of this delightful mother story is due to the altogether admirable manner of the playing of Gene Gauntier, Jack Clark and others and the skilful directing of Sidney Olcott. The theme has been used many times before, but never quite so effectively. In short, the production is a model of excellence, played with compelling earnestness and truthfulness. American tourists in Ireland (genuine scenes) find an Irish violinist living with his mother and invite him to America. His mother gives him her savings and he sails for this side, where influential introductions aid him in becoming a social lion. In the excitement of his success he fails to write home, and the poor little mother, weary of waiting, comes to America to find him. With infinite pride she hears him play at the great opera house, but fails to see him as he goes out. So she traces him to a fine house where he is the guest of honor at a dinner. Here she receives her as a good son should, and the girl of the American family greets her as mother, too. The story is not in the least mandlin.

Love Will Find a Way (Vitagraph, Jan. 26).—The principal scenes of this story are almost identical with those of a story not so long ago produced by another company, consisting of an elopement by the rich girl and her lover on a handcar and the pursuit by her father and the distasteful suitor in an automobile. A parson is encountered by the elopers and taken on board the handcar and while the flight is continued the ceremony is performed. Nothing but novelty warranted the former use of this strained incident, and in this case the novelty is absent. Furthermore, in the arrangement of events leading up to the elopement no compelling motive is furnished. The young man had been discharged by the girl's father and had secured an outdoor job near the railroad. The girl, her father and the unwelcome suitor came that way in an automobile merely for a ride. The water gave out, and while the two men went for it the lovers met, and, seizing the handcar, flew. Leo Delaney was the lover, Lottie Pickford the girl, Tefft Johnson the father, and William Dunn the other suitor.

Cardinal Farley's Reception (Vitagraph Special).—These Farley views are unique and distinctive, owing to the fact that the scenes start with the Cardinal in Rome, where the Vitagraph people had a photographer on the job. The departure for America is shown, and the arrival and reception on this side. A feature is the names of those in the Cardinal's party given in a way that enables their identification.

The Oath of His Office (Essanay, Jan. 27).—As usual, the Western Essanay company gets a compelling motive in this strong story. The sheriff (Mr. Anderson) is called upon to protect from lynching the man who had previously stolen his sweetheart by a base deception. He rises superior to his personal desire for revenge, drives off the would-be lynchers and lands his man in jail. The deception by which the girl was stolen consisted of stealing a locket she had given her sweetheart and taking it back to her with a forged note saying that he didn't want to marry her. Both men were cowboys then. The plotter married the girl at once and took her away. He went to the bad, abused her and cowhided her. Cowboys decided to lynch him in a scene that was managed with convincing reserve. He had fled in the meantime and really had no means of knowing their intentions. So it was a surprise when he rode directly to her former lover, now the sheriff, and demanded protection.

Through the Drifts (Lubin, Jan. 27).—This film story of a melodramatic character aims to tell how a girl living in the backwoods discovered that one suitor was a coward and that the one she had previously spurned was the true hero. The one first favored took her sister sleigh riding. A storm was supposed to come on and the sleigh was overturned. He left her to perish, as alleged, and wandered away. The other suitor went out to find them and rescued the girl, going back and bringing in the man also. The weakness of the story was due to the fact that no real storm was in evidence, except from the paper snow that came into the room in clouds. Outside there was hardly enough snow for sleighing and no storm. The route taken for the sleighride was a strange one for a pleasure ride, and the sight of the rescuer laboring over almost snowless ground on snowshoes was amusing. The acting also was of actor type—vain posings and no real sincerity.

Swiftwind's Heroism (Pathe, American, Jan. 27).—The story of this Western film is little short of a joke and the acting is therefore indifferent. The magnificent Pathe photography is about all there is about it to praise. A white man in love with a girl goes out and shoots himself and a white cowboy is accused of murdering him. An Indian girl had seen the deed and had run off with the suicide's written confession, intending to give it to the girl; but she fell down and hurt herself and was late. Meanwhile the innocent suspect was brought before a jury by the town marshal and in five seconds condemned to die. Then Swiftwind, the Indian, offered to take the prisoner's place while the latter went to bid his girl good-by. The obliging sheriff consented, and the Indian later was about to be strung up by this strange code of justice, when the suspect arrived, followed by the girl and the Indian maiden with the evidence which showed it was not a case of murder.

A Brother's Error (Essanay, Jan. 30).—The Essanay Eastern players succeed admirably in giving rural color and natural atmosphere to this story. The acting is forceful, without being overdrawn, and the story is convincing up to the time when the jealous lover took down the shotgun and threatened to shoot his innocent brother. This incident seemed unnecessary. The younger son had just come home from college and a barn dance was arranged to celebrate the event. He was introduced to his brother's sweetheart and confided in her that he, too, had a sweetheart. Their earnest, confidential interview aroused the older brother's jealousy and a quarrel followed. That night after the shotgun episode a lamp exploded in the house and it burned down. The jealous brother forgot his grievance and rescued the other in a really thrilling fire scene. He was then reconciled to his sweetheart. Although it did not appear that anything had been explained to him. Francis Bushman and Bryant Washburn were the brothers.

Joseph in Egypt (Cines, Jan. 27).—The producer has presented a remarkable set of pictorial views of artistic worth and power depicting this old Bible story, with a fine sense of fitness of things and with keen regard to the sentiment and the times. The series shows the youth Joseph bound and sold into slavery by his brothers, his purchase as a slave by a wealthy Egyptian merchant and his subsequent rise to the stewardship where the false accusation of the wife sends him to prison. Here he manifests great powers in the interpretation of dreams and is sent for by Pharaoh, who makes him viceroy. When his brothers, driven by famine, appear before him for wheat he fills their sacks, and at length makes known his identity and forgives them. It is put on with elaboration and a grasp of detail that is on the whole most impressive.

For the Honor of the Family (Vitagraph, Jan. 27).—Good acting, coupled with superior setting and stage management, lifts this film into an interesting and compelling portrayal in spite of a few weaknesses in construction. The cast contains Maurice Costello, Van Dyke Brooke, William Dunn, and Hazel Neason, all of whom enter into the spirit of their respective roles with understanding and conviction. The atmosphere of English military life is finely maintained and adds much to the success of the picture. The father disowns his son because of his idle life, and the young man seeks to redeem his life by enlisting in the British army. Years afterward his father dies, and his sister, left sole heir, is placed under the guardianship of an old friend, who is colonel of her brother's regiment. The brother recognizes his sister, though the action does not make it apparent just how he did, as she had considerably matured since he last saw her. He does not make his identity known, however, which is surprising, as there seemed no good reason why he should not, but it was obviously for the purpose of carrying on the story. A certain young officer at this point makes offensive advances to the sister, and succeeds in influencing her to come to his apartment at night. The situation would at least have been more logical and dramatically tense at this climax. If there had been some strong reason given why she should have gone. The brother follows and protects her honor, but in the ensuing fight he wounds the officer. There is a court marshal, but the brother refuses to implicate the sister. She hears of it, however, and confesses, while the officer is forced to resign his position and to exonerate the brother. As may be seen from the foregoing a greater vigor would have been present in the telling of the story, and its subsequent presentation had there been development in cause and effect.

The Scapegoat (Selig, Jan. 30).—The lack of convincing qualities apparent in this film

LUBIN FILMS

Released Saturday, February 3rd, 1912. Length about 1,000 feet

THE IMPOSTOR

Young Lord Crowley is on a liner bound for America to marry his cousin, Rose Conway, who has never seen him. He falls in with George West, an adventurer; on arrival they put up at the same hotel. In the night West tries to rob the young nobleman, but is discovered, and in the encounter Crowley is struck on the head, and for a while loses his reason. West impersonates the young Lord and is about to marry Rose, when the real Lord appears with health restored.

Released Monday, February 5th, 1912. Length about 1,000 feet

A CURE FOR JEALOUSY

Bob was insanely jealous of his beautiful wife; he thought everybody wanted to steal her. Jack Nevin and his young wife visit the Pettibones, and Bob's wife sets up a desperate flirtation with the guest, just to cure her husband. There is war for a few minutes, and then everybody has the laugh on Pettibone, who is fairly cured of his foolishness.

Released Wednesday, February 7th, 1912. Length about 1,000 feet

TRICKED INTO HAPPINESS

Dick Walton by an accident in the machine shop is struck in the head and deprived of his eyesight. His sweetheart, Mildred Mason, writes him a letter to tell him that she cannot marry a blind man, and elopes with Will Emmet, who has been Dick's rival. Mildred's sister, Jane, fears that the fact will be too heavy a blow for the unfortunate man, so she impersonates Mildred and marries him. Dick, however, recovers his eyesight just as Mildred returns, having found to her sorrow that her husband was unworthy. Explanation proves to Dick that all is for the best and he is made happy.

Released Thursday, February 8th, 1912. Length about 1,000 feet

WHAT FATE ORDAINED

Tom Scott by a freak of circumstances loses his fortune, and consequently tells his sweetheart that it is impossible for him to marry her. The little girl is angry at the idea that she would marry for money, but accepts the attentions of a rich old man; finally the true lovers come to their better senses and love triumphs.

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3---NESTORS A WEEK---3

Monday, February 12, 1912

INBAD THE COUNT

A Comedy that Counts

Wednesday, February 14

HIS SIDE PARD

A Witching Western

NESTOR

Saturday, February 17

BRANNIGAN'S PROMOTION

A Police Comedy Pippin.

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Mirror Review Contest

For the purpose of stimulating discriminating critical interest in the artistic development of motion picture drama, THE MIRROR will give four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review by contestants, but each review must be deposited in the mails addressed to this office within one week after the published release date of the picture subject reviewed. The schedules of releases published each week in THE MIRROR will show when subjects are first released. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The contest opens now and the first half month period ends Feb. 15, the results appearing in THE MIRROR dated Feb. 24, 1912. Thereafter, twice a month THE MIRROR will contain the results of the contests.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

would seem to lie partly in the false sentiment that has been used in outlining the story. The conclusion was no doubt meant to show what a creature of fate he was in comparison with the first scene where he was obliged to leave for the West, because he was falsely accused of robbing his father—a circumstance that has nothing to do with the story proper as it is related. After the above-mentioned escapade, the young man goes West and becomes a sheriff of the locality. His sweetheart's brother robs the bank, and he captures him. He meets the sister, and her pleadings cause him to relinquish the booty, the handcuff keys and his sheriff badge to the girl, while he makes off over the border. A full dramatic grasp of the story is prevented by the insertion of too many episodes that add little to the main action. The film, however, has holding qualities in spite of the bad construction and apparent lack of any distinct purpose or plot in the story.

Mr. Bughouse is Cured (C. G. P. C., Jan. 30).—This is an exceptionally novel little trick film that contains no small amount of humor, though of somewhat a broad and irrelevant nature. The chief amusement arises, perhaps, from seeing the unique little figures in the form of cartoons spring into life representing the different fads that are supposed to dwell in Mr. Bughouse's cranium. When his wife takes him to the doctor, the doctor examines him with the skullscope, and finds that there is a "rat in his belfry." He "removes some shingles from his roof," and extracts "a string of strange notions," which he hands over to the grateful wife.

Farming in Tunis (C. G. P. C., Jan. 30).—One finds this a representative industrial film that seems to prove that they farm little different in Tunis than on some of our own small farms.

How Plants Are Born, Live and Die (C. G. P. C., Jan. 30).—For an industrial subject this makes an especially profitable and interesting one, because it is done in such a graphic manner and the subject is so clearly outlined in the titles. The skill with which the pictures are taken is also noteworthy. It shows the germination of various plants from seed under the ground and the gradual development into flowers and seed. The growth is shown at a rate eight hundred times faster than the time it would take for natural development.

The Test (Selig, Jan. 29).—An interesting problem is presented in this picture and carried to a logical and convincing conclusion. It undertakes to prove through one of its characters that a degenerate criminal may be reformed by placing him in the proper and refined environments. Hobart Bosworth is the man involved, and the gentlemen who undertakes the reformation to win a bet is played by Herbert Rawlinson. As a bet with the other members of his club he undertakes to regenerate a notorious criminal. He meets him just coming out of prison, and, in the disguise of a detective, makes the man believe that he is arresting him. He takes him to his home, and there to the man's great surprise gives him the freedom of his home and the use of his wealth. At a dinner some weeks later a test is made before the other men, when a valuable jewel is placed in the ex-convict's wine. He returns it to its owner, with the suggestion that it be placed in the safe. After his experimentor has placed the jewel in the safe, the convict hears a familiar noise. A man has entered the house and has robbed the safe. The others enter the room, and, finding the safe broken open, naturally blames him. He has, however, recognised the burglar by his tools, and goes to his hiding place and compels him to give up his booty. He then returns to the men with the jewel and the rest of the stolen property. It makes a very unique film, and the situation has been developed with conviction and dramatic strength.

The Blot in the 'Scutcheon (Biograph, Jan. 29).—Browning's dramatic and philosophic poem has been treated in one and a half reels by this company, and in its remarkable delineation has brought much to light in discovering the spirit and purpose of the poem. Only the most poignant lines from the original are used to more concincingly bring out the theme of the drama that creates a distinct impression of witnessing the life struggles of some of Nature's children for there is a marked absence of the heroic form of expression that is generally given to a poetic drama of a remote period, and in its place comes a human vigor and at the same time a poetic idealism that arises from this very fact and from the symbolistic treatment given the whole. Such a result has, of course, been obtained only by keen artistic treatment both in scenic construction and presentation by players, all of whom most ably realize that task set before them. The blot in the 'scutcheon, as in the poem, is the intrigue between the earl's sister and a young neighboring earl. The lover comes in reparation to ask her hand when they pretend to meet as strangers. An old servant sees the young girl that evening climb to the maid's chamber window and later withdraw. When the girl's brother learns of this, he meets the younger man on the following night and a duel takes place, ending in the younger man's death. The shock of the news likewise brings death to the maid, while the earl dies from poison, thus bringing a greater blot in the 'scutcheon. The dramatic suspense in the latter part of the picture is much more vividly realized in its construction and action than in the original. And, moreover, it may be safely said that after this film has been in circulation a few weeks more people will understand something of Browning than ever before.

The Poor Relation (Lubin, Jan. 29).—May Buckley makes another pleasing impression in this appealing photoplay, in which she appears as the abused and overworked stepsister of an arrogant girl and her mother. On the night of the ball she secretly slipped into a borrowed gown, and crept out into the hall to peek down on the dancers. Here she was found by the artist who was also a "great catch," and who was being fêted for by all the unmarried girls at the party. Straightway they fell in love, and later he exhibited her in a frame as the portrait of his future wife to the dismay of the rich relations. The lovemaking scenes between the artist and the poor girl were delightfully handled. The abuse of the girl, however, lacked sincerity: it was more freakish than convincing. There were also strange developments of story that were left too much unexplained. Would any gentleman enter a strange community touted in advance as looking for a wife whose portrait he meant to hang in the next salon? Would a lady who had no servant but her own stepdaughter have been in position to give such a magnificent ball in her own house? Other questions might be asked, but these will indicate the want of logic.

Pathe's Weekly (Pathe, Jan. 29).—This week's budget is unusually varied and interesting, even for this always spicy picture publication. The events illustrated include the floral parade at Pasadena, Cal.; ice floes in the Hudson River, Kaiser Wilhelm, of Germany, reviewing the boy scouts; Italian reinforcement encamping at Palermo, a Welsh village swept by flood, tobacco planters bringing their crops to Bowling Green, Ky.; motorcycle race in France, review of troops in Rio de Janeiro, latest French hat styles, and Cardinal Farley's reception in New York.

An Interrupted Wedding (Kalem, Jan. 29).—There is nothing particularly new about this story, not even the expedients resorted to for bringing about the desired events. Nevertheless, the production is lifted above the mediocre by the earnest, truthful manner of presentation. The actions appear real and human by the force of realistic expression alone. The girl's father wants her to marry a neighbor because the man, though shown to be a despicable character, is rich. The girl loves a cowboy, but the cowboy is induced by the girl's father to give the girl up so that she can be comfortably fixed for life. The cowboy departs and in six months is sheriff somewhere. In his mail one day he gets a letter from the girl saying she will marry the rancher in four hours. In the same mail comes a notice of $5,000 reward for the arrest of a man described as this same rancher. So the sheriff rides away to win his double reward and gets there on time.

On the Edge of the Precipice (Pathe, Jan. 31).—This story of flight and pursuit in the Western mountains is based on insufficient excuse and hence it has no strong appeal. The two cattle rustlers for revenge steal the child of the woman who was alleged to have exposed them. They put the child on a rock part way down a cliff. An Indian who has been following grapples with them, and the contest is under way when the mother with cowboys arrive and save the day. Why the rustlers should have gone to so much trouble and risk for the purpose of stealing a child that could be of no service or benefit to them is not explained.

A Timely Rescue (Vitagraph, Jan. 31).—Genuinely fine acting that has all the appearance of real life distinguishes this film. Harry Morey as the dishonest clerk who falsified the books so that his fellow clerk was accused and discharged from the office was especially effective throughout the picture, his impressive yet natural reserve being admirably tempered to convey each emotion to the best advantage. The part of the other clerk was also marked by similar distinctive qualities, as also was the part of their employer (Alec B. Francis), the father of the girl both clerks loved. The discharged man enlisted and went to South Africa (the story starts in London). Here also went the dishonest clerk after he, too, had been discharged. By some process of promotion unknown to modern armies the first clerk at once became a captain. In a battle he fell wounded and was saved by the other clerk, now a soldier. The rescuer, being mortally wounded, confessed to the falsification of the books, so that the rescued captain was able to go back to England and get vindication and the girl. While the good acting of the principals and the generally satisfactory management of the battle scenes hold up the film, the story is not as well knit as might be.

Uncle's Strategy (Pathe, American, Feb. 1).—There is a deal of lively fun and spirit in this clever though old farce. Its introduction is perhaps a little abrupt, but once it is started it maintains good comedy spirit, although moderation would have helped it. Two old friends desire their respective son and daughter to marry and try to force issues, with the result that the two young people will have nothing to do with each other. An uncle arrives and he suggests that they violently oppose the two. This is done, with the desired result. The one fault of the farce is overemphasis in making its points. It might be well sometimes to give spectators credit for seeing the humor of an obvious situation without hammering it into them.

The Grip Snatcher (Essanay, Feb. 1).—One cannot help admiring the originality and unique manner in which this company is wont to work out its farces, both in fundamental thought and action. This play is likewise rich in humor, and played and presented with a taste and discretion that is perhaps distinctive of this company. The moderation manifested in the general management and the acting is truly representative of the real spirit of humor found in every true human heart that laughs with and through a situation rather than at it. In this case the grip snatcher meets his Waterloo when he relieves of his grip a noted physician returning from Africa, where he has become versed in the sleeping disease of that country. The thief treats himself to the contents of a tube in the bag, and when on the following day he learns from the paper that he has taken the grip of this physician and the fluid is likely to contain germs, he at once becomes greatly afflicted and rushes back to the physician with the bag. The physician puts him to bed, where he keeps him for a week, and asks in return for the recovery a complete reformation on his part. The tube he had taken had simply contained alcohol. There are many spontaneous laughs throughout the film, but the explanation that he had taken alcohol instead of the supposed germs was seemingly a little too long drawn out in making its climax. This and his reformation might better have come together and thus done away with literally fooling the spectator as well as the man.

Jenkins Stops Everything (Cines, Jan. 30).—There is both novelty and amusement in this trick picture that creates a rather unique impression. With his wine close at hand, he reads his Bible that is opened at the taletelling of Joshua's stopping the course of the sun. In his dream he goes forth and does likewise, only the objects he stops are of a more general nature. He stops to a standstill the hubbub in a public square, and also his majestic raising of the arms causes the ocean to freeze. Two street acrobats are likewise frozen in midair. The results of this trick manipulation are startling in effect.

Indian Romeo and Juliet (Vitagraph, Jan. 30).—This poetic Indian travesty is built along the same line as the original drama, with the exception of the Indian atmosphere. The scenes taken in the Mohawk Valley, coupled with polished and impressive interpretation, makes the film an altogether exceptional and vivid one as well as one of much artistic merit. The idea is, of course, a novelty, and shows how a background and a change in detail may likewise change a story, though the action and theme of the original is carried out with striking fidelity. The two leading roles, representative of the Indian Romeo and Juliet, are played by William Reid and Florence Turner respectively. The Mohawks and the Hurons are tribes at enmity. A Mohawk maid meets a young Huron brave and a love springs up between them, that is realized in a secret marriage by a medicine man of her tribe, who thus hopes to unite the tribes in friendship. To prevent her father from forcing her into a union with a cousin he gives her a sleeping potion. She is transported to the burial grounds of her fathers, being supposed to be dead. Here her lover meets her and, believing her dead, kills himself, while she, awakening and beholding his body, likewise ends her life. Miss Turner's interpretation is remarkable in all aspects, expressing with rare demarcation the fundamental emotions that moved her and at the same time remembering that she was an Indian maid.

Where the Money Went (Vitagraph, Jan. 29).—That it was well spent leaves little room for doubt, but its spending gives birth to an entertaining and novel little domestic comedy

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The races between iceboats and automobiles are fine. The scenes were snapped on the Shrewsbury river, in New Jersey. On the same reel we release

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Showing how a shrewd young fellow got rid of an apartment lease by making his neighbors miserable! A genuine comedy. Go after it!

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Owing to a Misleading Statement

MILTON H. FAHRNEY

wishes to announce that he, in collaboration with

ALEXANDRA PHILLIPS

has written, "EDITED" and produced EVERY Western Film EVER made by

THE NESTOR COMPANY

that is both amusing and suggestive. Helen Gardner is the wife whose jealous suspicions are aroused and her husband is Harry Northrup. With a surplus of $16,000 in his bank account, he decides to make his wife a sumptuous gift and proceeds to the real estate agent to buy her a home of her own. The real estate agent, played by Leo Delaney, invites him in to see his wife and baby and incidentally takes his picture with a kodak in a pose beside the wife and her infant. On the day of her birthday the wife, after her husband's departure, finds this snapshot, which has tumbled from a letter from the real estate agent informing him of the completion of the deal and to call for the deed. The excitement of concealing the fact from the wife evidently caused him to forget to look for the mentioned enclosure, though this idea might have been better shown in the acting. The wife follows him, sees him enter the real estate agent's home, where she believes he has another home; but when he comes forth he catches her eavesdropping and explanations are in order. The production is put on with elaboration and detail.

The Jewels (Edison, Jan. 30).—Harold Shaw gives a really effective delineation of a man in delirium committing a crime and recovering his senses while he is in the act. The circumstances leading up to this situation are also plausible and convincingly presented. He is out of employment and prostrated with worry. His wife (Mary Fuller) obtains a position as lady's maid for a great actress where she sees the star's wonderful jewels. She tells about it to her husband, hoping to take his mind off of his troubles which have crazed him. That night in his delirium he goes to the apartment of the actress, steals the jewels and hides behind a curtain when the actress and his wife come from the theatre. The sound of his wife's voice restores his reason. His presence is discovered, explanations follow and the actress relieves the couple's distress. Miriam Nesbitt as the actress and Mary Fuller as the wife were, as usual, excellent. The directing, which exhibited much skill was by Oscar Apfel.

The Physician's Honor (Lubin, Feb. 1).—The theme of this story, while not new, has never been more convincingly handled. Indeed, the picture deserves to be classed with the notable productions of the Winter, merely on the ground of the skill and intelligence with which it is constructed, managed and acted. The doctor invites his fiancee and her father to accompany him to a ball, but at the moment of starting a call comes for him to attend a sick child. His decision to attend to duty angers his fiancee and she breaks off their engagement, to the satisfaction of her father who had taken a dislike to him. While the doctor is laboring at the sick bed the fiancee meditates on her act and concludes she has done wrong. She follows him, looks unseen on his vigil, and after his return to his office goes to him and asks forgiveness. Arthur Johnson was the doctor, Charles Brandt the fiancee's father, and Harry Myers the father of the sick child, and gave finished interpretations. The fiancee and the child's mother (names of players not at hand) were also capably presented.

His Secretary (Edison, Feb. 2).—There is pronounced skill in the way the clear and significant action of this very human and admirably built story by Bannister Merwin is managed under the capable direction of J. S. Dawley. This is particularly apparent in the critical scene when the young lady secretary of the business man is made to appear by circumstances a thief. She had given her young brother money to pay the meat bill for their home, and he had lost it playing pool. He came to the office the next morning to confess, and the office being empty for the moment, he picked up $20 that lay on the desk. She came in, detected the theft, and took the money from him. While she was at the door as her brother went out, her employer returned and missed the money. She had it in her hand, and gave it up, but naturally was reluctant to explain. Her employer discharged her with evident regret at his disappointed hopes, but the boy, when he learned of the discharge, went to the employer and confessed, the result being that the delighted man gave him the job in the sister's place and then married her. Laura Sawyer as the stenographer, Charles Ogle as the employer, and, in fact, the entire cast exhibited fine and effective restraint throughout.

The Transformation of Mike (Biograph, Feb. 1).—A fine character study of the youngster type of man is afforded in this carefully worked out picture story. With it is presented the possibility that the gang leader, criminal, apparently, in all his instincts, may yet be reformed if he but meets the right girl, although somehow at the end we feel that the reformation will be only skin deep. A change of character that would have come from change of environment and the acquisition of a little culture and education would have been more convincing. This gang leader protected the girl from his kind, fell in love with her, and made her accept his pretensions by the superior force of his will. One night he saw her father with money, and entered the house to rob him, not knowing who he was. He bound and gagged the father and then encountered the girl. He gave up the money, and she contrived to let him slip away from the police. Later she promised to be his if he came back "straight." The manipulation of the action was vividly handled. The girl was well played as a character type.

A Princess of the Hills (Kalem, Feb. 2).—This story of romantic Spanish type lacks convincing qualities more from the construction of the story than from the ability of the players to give it the proper atmosphere. The young Spanish Don comes home to his estates and falls in love with the shepherd girl he sees watching the sheep. To win her he dresses as a shepherd and pursues his love making, while, very strangely, she remains in ignorance of his identity. The sister of the superintendent, who has had designs on the don, tells a peasant of the affair, and he works up an indignation meeting of the peasants, who assume that the don can mean no good to the girl. They have him tied to a tree for some unexplained punishment, when the sister of the superintendent, who had relented, comes with her brother to the rescue, after which the don takes the shepherd girl in his arms and declares himself. The early scenes are tamely managed in the matter of introducing the characters and their relations to each other. A row of telephone poles that appeared in one of the scenes looked odd for the period indicated.

Bunkie (Selig, Feb. 2).—Bunkie is a horse and a very pleasing one, though his intelligence alleged in the story, and possibly warranted in fact, was not very convincingly presented. The story employed to exploit Bunkie is rather halting and rambling, and not altogether convincing. Bunkie's master, the army lieutenant, was wounded by Indians in ambush. Bunkie took him home and he went to bed. Here he was nursed by his sweetheart and an Indian girl, who also secretly loved him. In delirium that night he went out to see Bunkie. The Indian girl was jealous of the horse and led the crazed man away toward her tribe. The horse followed and the girl, after threatening to kill the animal, wounded the lieutenant and stabbed herself. The lieutenant, watched by the horse, was found by searchers and taken home to be happy with his sweetheart.

Walk, —— You, Walk (Kalem, Jan. 31).—This farce, while it has a number of humorous situations, suffers from the rather trite nature of the title that is made to apply at each climax in the action. It cannot be said to be in good taste. The chap with the new automobile makes the girl whom he takes riding, walk home because she wouldn't kiss him. She tells a chum and they plot to get even. He takes two of them riding and they send him up a hill for flowers and then run off with the machine. Other girls join them and they joy-ride through the town. The cowboy sheriff and deputies pursue on horseback and, dismounting, follow the girls up a hill. The latter circle around, return to the road, mount the horses and leave the men to walk. Finally the owner of the auto recovers his machine and is arrested for speeding.

Love vs. Strategy (Lubin, Jan. 31).—While this is a rather mechanical tale built on old melodramatic lines, it creates a certain amount of interest because it is acted with naturalness and ease. The story concerns the rivalship of two young men who are both commissioned by their respective companies to obtain a contract from a railroad company. In order to further his ends one has the other waylaid by tramps, whom he pays in half for their act. After his rival is safe in custody they send for the rest of the money. The fellow who goes to visit the land inadvertently drops the note and the girl learns of the plot. She goes and aids her lover.

Cowboy vs. Tenderfoot (Melies, Feb. 1).—In spite of the capable acting of this film it is not able to cover the rather incomplete action of this Western plot that in its fundamentals seems to have some novelty. Yet there is no doubt that it would have been a gripping and holding one had the action been less halting and moved on with the necessary rapid sequence. A diversion comes in the nature of a corral or show of cowboys at games that might well have been saved for some comedy theme, as it plainly interrupts the movement of the film. When the tenderfoot arrives the girl accents his advances. The rival shows his dislike for this state of affairs by various means, and at length the hero wrote a note which he places on the rival's cabin door to the effect that if he continues to interfere with his love affair one of them will be killed. It strikes one as a rather vicious threat coming from the gentleman who is supposed to be the hero of the piece. The rival goes to the father of the girl with the note and he tears it in two. In a duel that follows the father is killed in a rather easy manner, and the rival places the hero's note in his hand in order to place the suspicion on the other. One-half of the note containing this young man's signature is found and he is brought before the sheriff. The rival heads a party, who are about to lynch him when the girl arrives with the other part of the note, showing that it was addressed to the rival and not to her father. The latter part of the film creates more interest, and leaves a good impression in spite of the hanging scene, whose absence from picture for a season might be beneficial. However, though a much abused situation, it is logical in this case.

The Little Stowaway (Selig, Feb. 1).—It is rather an old-fashioned story, but one no doubt that should appeal to popular taste. It has the added attraction of real backgrounds and being played with freshness and understanding. The little stowaway is Betty Harte, who enacts the role with charm and distinction. One, however, is possessed with the idea that the story might meet with greater success had greater care been shown in the telling, which leaves the impression of rather trite and ordinary methods. One would have enjoyed knowing just how the little boy came to be in the possession of his captors, and in the later part of the picture it arrives at its climax and jumps directly to its conclusion. A little boy of wealthy parents is by some means kidnapped or stolen, and is first seen in the custody of two vile creatures of the slums. They have a young daughter, who decides to run away from their abuse, but before she goes she decides to find out if she can where the child came from. When she obtains possession of his locket it is taken from her. It evidently did not occur to take the child with her, though it would seem quite a natural outcome at this point. She made her escape and became a stowaway on an ocean steamer, where she overheard two men making a plot. Of course, what they said could not be heard, but it afterwards appeared that they were to enter some one's stateroom for the purpose of robbery. The little stowaway was there before them and saved the day. The woman whom she had saved from these men was the mother of the child whom her parents held captive, and she took them to him and found a home for them. It was found necessary to explain by title that the girl recognized the woman as the boy's mother by his picture in her locket. This might have been much more interesting if expressed in the action.

The Hospital Baby (Essanay, Feb. 2).—It is the destiny of producers to be obliged to insert a certain melodramatic interest in their productions of this class to meet that taste which seems to crave the stimulus that such situations are supposed to give, but as far as

Invitation to Exhibitors

Exhibitors from out of town, when visiting New York City, are invited to make their headquarters at the office of THE MIRROR, 145 West 45th Street, tenth floor, in the heart of the theatrical and motion picture district. THE MIRROR has an established post-office service of its own, with a competent clerk in charge. Mail can be addressed in care of this office to be called for. Stationery and facilities for correspondence are also at the service of its friends and patrons.

this reviewer is concerned it is felt that this story would have gathered impetus and humanly compelling qualities that were visible in the introduction of the film, had the scenes been omitted in the latter part that contained the assault on the physician. It served only as a thriller and in nowise affected the outcome of the story, and perhaps spoils the unity as well as the life-giving qualities that it is capable of presenting. At the hospital the young physician permits a part of his blood to be grafted into that of a child in order to save the latter's life. He becomes much attached to her, but she is adopted by wealthy people. Years afterwards, when he is a prominent physician, the woman who adopted her is in adverse circumstances and the girl obtains a position with the physician, who falls in love with her. Then comes a fake call from two thugs. The girl suspects his long absence and goes to the address with officers and rescues the physician. Later he visits her home, where he learns from her adopted mother that she is the small child whom he loved in the hospital years before and he now becomes her lover. The acting and the entire production is of a high order.

The First Violin (Vitagraph, Feb. 2).—Here is a most sympathetic little life's tale played and put on with much depth of feeling and understanding. The old musician as enacted by Van Dyke Brooke cannot help arousing the emotions of the most sordid spectator because it is such a very human portrayal and strikes a very responsive note in the heart. Much praise is also due Hazel Neason for her excellent interpretation of the waif, whom as a child he found at the stage door. Helen Costello is captivating as the girl at this early age, and has a delightful scene where she plays actress. The first violinist adopts a waif whom he finds at the stage door of the theatre, and brings her up as his own, until the Children's Society causes him to give her up, which is a moving and well played scene. She is taken from the orphanage and made a household drudge, but escapes and goes on the stage. She becomes a success, and later meets the old violinist once more by running over him in her automobile and taking him to her apartment—a rather convenient motion picture method. Much of the success of the film is due to the delightful way it is put on, and some of the exceptionally good light effects it presents.

A Problem in Reduction (Vitagraph, Feb. 2).—Whether this film would have been more amusing and successful played as a farce is perhaps an open question. The idea is certainly a burlesque on efforts that certain ladies put forth to reduce the plumpness of their bodies. It is delightfully well played by Helen Gardner, who by no means strikes one as a lady in need of confronting such a problem as she sets out to do, but in the play she is suddenly made aware by her mirror that she is becoming too stout, and she proceeds to pass through various methods to reduce. She tries first a beauty specialist—a well-drawn character by Miss Bainbridge, but when this fails she resorts to others, which include Turkish baths, walking, dieting and rolling on the floor, but at last when found by her husband at midnight making a raid on the icebox, she surrenders, when he tells her that he loves her just as well just as she is. It is a delicate and lifelike little comedy of most suggestive and amusing trend, but one has a sort of notion that it would have been very interesting to have seen the fat lady (Kate Price) in the leading role.

Niagara Falls (Edison, Feb. 3).—The description given these falls in this picture both by the exceptionally artistic and clean-cut views and by the title explaining them.

Lucky Dog (Edison, Feb. 3).—Rowdy certainly proved himself a lucky dog to have around in this film and his conduct and presence arouses much admiration, as well as pleasure, in the minds of the spectator, who is shown how his doggish antics and tendencies at length save his master's earnings when he would invest them in a fake mining company. It is a clever little film that is both unique and amusing, presented under the direction of O. C. Apfel. William Wadsworth is the husband and Marion Brooks the wife. Yale Boss and Edna Weick are the children. Mr. E. Z. Mark concludes to invest his savings in a mining company, and starts forth with that intention accompanied by his dog. He has a very bad cold, and in taking out his handkerchief in front of the office he lets his wallet drop. The dog picks it up, takes it home and buries it. Accordingly the man is unable to make the investment, but later when it is learned that the instigators of the company have left town with their gains and the dog came into the house with the wallet, his disappointment and dispondency are changed into opposite channels.

PERSONALITIES OF PLAYERS.

PLAYERS and other responsible persons connected with motion picture producing companies are invited to send items of interest to THE MIRROR to be printed under this heading. Contributions must be signed by the sender, not for publication but as evidence of good faith.

CARLYLE BLACKWELL was so seriously injured recently, while working in a Western film, that he could not go on with the part, and the finishing of the picture is held up until his recovery. His knee was fractured from a fall.

LOTTIE BRISCOE joined the Lubin forces recently, and her pleasing personality will be seen in the films very soon.

GEORGE C. REEHM is called "the daredevil comedian" of the Lubin forces. He has been with the company over four years.

ALFRED E. CHRISTIE, one of the Nestor directors, is the proud father of a baby girl. Mother and father are said to have decided to name the new-comer Nestor.

"BENNIE FROM LUBINVILLE" is a youngster who is really older than he looks. And he is even older in wisdom than he is in years. He plays boy parts sometimes and does well. He is also useful in many other capacities about the Lubin works.

ETHEL ELDER is now under engagement by the Powers Company.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED FEBRUARY 5, 1912

A NEAR-TRAGEDY

(FARCE-COMEDY)

A vaudeville sketch team is fired by the manager, who says their act is "rotten." In their hotel room that evening the couple rehearse their act, and the constable, seeing the figures silhouetted against the window shade, thinks murder is being committed. He arouses the sheriff, and they rush to the rescue, only to find the two actors trying to bolster up that "rotten act."

Approximate length, 415 feet.

LILY'S LOVERS

(FARCE COMEDY)

Lily prefers Paul, the artist, while her father insists that she marry the doctor. The village sport and the "cut-up" both aspire for her hand. The day is set for her marriage to the doctor, and, by pretending to look with favor upon both the sport and the "cut-up," she manages to secure their aid, although unwittingly to them, in becoming the bride of Paul, the artist.

Approximate length, 582 feet.

RELEASED FEBRUARY 8, 1912

A SISTER'S LOVE

How She Kept Her Promise to Her Mother

At the death of their mother, the elder sister makes a sacred promise to take care of the younger, and by so doing she sacrifices the love of her sweetheart, who refuses to assume the responsibility of the extra care, as he feels it is an injustice. This separation almost breaks two hearts, for they love each other devotedly. The elder sister, true to her trust, toils incessantly to provide money for her sister's education, even sending her away to the city to study music. Here a young millionaire patron of music falls desperately in love with her and marries her. Her success is so great that she quite forgets the tremendous sacrifice her sister has made for her, and it is only when she learns that her sister is at the point of death that she is awakened to her sense of duty.

Approximate length, 999 feet.

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BIOGRAPH COMPANY

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

ANITA HENDRIE, of the Majestic stock, was well known as a highly successful actress on the stage. She appeared in different William A. Brady productions and in stock during the years prior to her engagement in picture work.

LAWRENCE MCGILL—Larrie as his old friends call him—was a stock and repertoire director for many years before becoming director for the Eclair American Company.

MARY FULLER, of the Edison stock, told some of her experiences as a picture actress in a recent number of *Collier's Weekly*. Among the thrilling incidents she relates are these: Thrown twenty feet by a broncho; choked into insensibility by an over-jealous Italian husband; lowered by a rope from a fourth-story window far above a steep embankment; nearly scared to death while playing Eliza in Uncle Tom and running across a stream on ice cakes.

W. V. RANOUS, who has again become a Vitagraph director, was one of the first actors of standing to take up picture work. He is a conscientious, earnest student of the motion picture art, and has been largely responsible for many notable productions.

MILTON H. FAHRNEY, Nestor director, has directed every Western picture ever produced by the Nestor Company. He also either alone or in collaboration with Alexandra Phillips, wrote and edited the scenarios for every one of said pictures. All of this means a lot of honestly earned credit for Mr. Fahrney and Miss Phillips, the fact being that Nestor Westerns have been almost invariably well written and well produced.

W. H. OTTO, an excellent character actor, long associated with the Belasco stock, has joined the Nestor stock in Los Angeles.

CHARLES C. BRANDT, a Lubin character man, began his stage career in the old stock days in the Drew company in the old Arch Street Theatre, Philadelphia. After that he was with many prominent stars, including Annie Pixley, Sol Smith Russell, Wilton Lackaye, Fannie Davenport, James K. Hackett, and others.

GILBERT ANDERSON, director, star and scenario writer of the Essanay Western Company, is also part owner of the Essanay. No wonder the girls all go crazy over him.

WILLIAM HUMPHREY, one of the most accomplished of the Vitagraph directors and players, was distinguished before going into pictures as the best "Napoleon" that was ever seen on the American stage.

EDGAR LEWIS, an experienced director, formerly with Licensed and Independent companies, has been engaged as one of the directors for the Champion films.

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THEATRE wanted in every town to run educational and industrial films free. General Film Publicity and Sales Co., 145 West 45th St., New York.

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WANTED—A representative in every town to interest moving picture managers in something of interest to them. Liberal commission. M. H. Smith, 1455 Undercliff Ave., New York City.

WANTED—Dramatic stock company with strong plays offers one night engagement each week to motion picture theatres. Same to be filled with circuits. Write for terms. Manager Stock Company, Room 12, 100 W. 44th St., New York City.

WANTED—Good picture house in live town. State seating capacity, net earning per week, kind of service taken, and price asked. Kenny, 253 East 32d St., New York city.

WILL SELL picture house, located in good locality. Earning power guaranteed. Will sacrifice to quick buyer. If you are in the market for a paying proposition write Marks, 872 East 162d St., New York city.

FLORENCE LAWRENCE AGAIN.

It is rumored with seeming authority, that Florence Lawrence is soon to return to the Lubin Company. She has been sick for some time in a hospital, but the public will be pleased to learn that she is on the road to recovery.

MAJESTIC RELEASE DATE CHANGED.

The Majestic Company changes one of its weekly release dates from Friday's to Tuesday's, commencing with the release of Feb. 27. The Majestic is fitting up a new studio on the same premises with the Reliance Company, and it will be ready for occupancy in about a week.

Reviews of Independent Films

The Ranch Girl's Love (Bison, Jan. 26).—The story of this picture would seem to be that a gambler held a mortgage on a certain ranch and intended to foreclose. A circus man loved the daughter of the man involved and rescued the mortgage, when it was staked at the gambling table. He took it to the girl, and the gambler was sent from the neighborhood. The story is made on a large scale, with a great wealth of detail and elaboration in scenes and construction of scenario, which, to some extent, defeats its purpose by clogging the action of the film and rendering it obscure in places, though the judicious use of a few comprehensive titles at the beginning would have no doubt cleared the atmosphere of the whole film. It is played with vigor and distinction.

East Lynne (Thanhouser, Jan. 26).—Excellent picture treatment of a high order has been afforded this old romantic drama, and the most discerning spectator must confess that the sympathetic acting and clever construction of the film lift it into an absorbing and dramatic delineation of events. The acting throughout is remarkably good and the two leading roles particularly well sustained. Particular credit is due the leading man. The picture has been placed into two reels. At the beginning of her married life Carlyle's wife becomes suspicious of Barbara, a friend of her husband, whose brother has been falsely accused of murder. The real culprit returns and incites the wife to leave Carlyle, showing her evidence of her husband's guilt in the form of secret meetings with Barbara, which, in reality, are in connection with freeing her brother from false accusations. The wife leaves her son and husband and married this count, but his treatment of her compels her to seek divorce. She is reported lost among the dead of a railroad wreck, but after coming from the hospital, she seeks her old home, and in the disguise of an old woman, becomes the nurse to her little boy. Her husband has married Barbara. Her son dies, and in her grief she exposes her identity, while the real culprit, her second husband, is forced into confession of his guilt, thus freeing Barbara's brother. It is put on with exceptionally good taste and care.

The Deception (Reliance, Jan. 24).—One must find this a truly entertaining little love story, because it is possessed of much warmth of feeling and humanity. The character drawing is good and one is made to feel just why the thing happened, and that it is perfectly true to life, for the point of view of each person involved has been clearly shown. When the father refuses his son permission to marry the little stenographer there is a secret marriage. The son is injured in his father's factory and the father takes this as a means of separating the two. He offers her a check and informs her that his son no longer cares for her. She refuses it, but her parents compel her to take it and to cash it. Meanwhile the son still lingers in his sickness, and the physician at length declares that all that will restore him is the presence of the girl. The father goes to seek her, but finds she has left her parents, who have the money she was forced to take on their behalf. He finds her earning her living by sewing, and thus learns her true worth.

A Friend to Children (Great Northern, Jan. 27).—The indignities that this benevolent old gentleman suffers at the hands of the populace when he would prevent the abuse of children is the fun of this picture. Policemen, nursemaids, and angry mothers cause him to land with amusing regularity and with increasing fines at the police station. At last home in his bandaged state the very waifs that he had befriended enter and cause him more vexation, thus proving the ingratitude of the world in general.

The Man with the Puppets (Great Northern, Jan. 27).—As an ingenious and amusing bit of work at trick photography this makes an exceptionally entertaining film that is not without the spirit of humor and fun. He lands in the park with his hamper and takes forth his figures, who come to life one by one. When they disappear and nothing but their clothes are left he throws the clothes back into his automobile, and they fall out again and disappear. At home he calls them all back again by means of the music of his fiddle. It has a certain gay and airy tone along with its quick successive action that is perhaps its distinct feature.

Cardinal Farley's Home Coming (Powers, Jan. 27).—This is one of the most complete films of this subject seen to date in showing a great variety of views and the throngs of people at different points along the line. The scenes at the cathedral are especially good in this respect. The principle views are a view of the steamer "Berlin," upon which the Cardinal arrived; views on board the "Rosedale," the boat containing the Reception Committee; police escorting the Cardinal at the Battery; the parade at Thirty-fourth Street and Fifth Avenue; the crowds at St. Patrick's Cathedral, and a view of the lights on the spire.

All a Mistake (Imp, Jan. 2).—The other man, turning out to be the brother, is given a new twist in this picture that results in a bright and spirited little farce-comedy that is played in an equally bright and breezy manner. The wife has just started a letter to her brother and expresses a desire to see his dear face again, when she receives notice that he has come home. After a strenuous effort to get into the house by climbing the fire escape and being taken into custody by an officer, the young husband finds the note, and concludes that he had best leave his wife. She returns and becomes like minded. Both begin to pack their trunks. It would seem to the casual spectator that all might have been cleared away at this point, but there must have been something in their conversation, which unfortunately was not heard, that prevented it. However, when the brother himself arrived the following explanations ended the quarrel.

A Day on a Buffalo Ranch (Imp, Jan. 27).—In this film, that includes some picturesque views, the herding and riding of buffalos is shown together with their habits and modes of life. There is a round-up and a large bull is shot, and the manner of skinning and cutting the carcass is exhibited.

The Little Darkies (Reliance, Jan. 27).—The nursery rhyme "Ten Little Darkies" has again been put into picture illustrations, with a certain amusement and uniqueness that affords a pleasing entertainment. It would have been perhaps a bit just more delicate had the little darkies been somewhat smaller.

Rosanna's Dream, Natural History Series, No. 2 (Reliance, Jan. 27).—It gives a sort of fascination as well as instruction to watch little Rosanna in her dream take from her Noah's ark the different animals therein that have mysteriously come to life. She is a remarkably bold little lady and handles all things from mice to snakes with apparent ease and enjoyment. It is a novel method of presenting these creatures, but in every case it might not be known to every spectator just what animal was represented, as it is in no way indicated.

A Blue Ridge Romance (Republic, Jan. 27).—Whatever dramatic excellence this film may possess, and it is present both in story and development, is spoiled by the acting, that fails to realize the import of the situations. The young man who essayed the revenue officer is a pleasing youth, but hardly advanced enough in years to sustain such a part. In the last scene this inability is most noticeable, as his simply walking in and vehemently addressing the husband and then walking out again fails to realize the entire meaning of the film—his sacrifice of his honor for the girl he loves. Like errors destroy the general effectiveness. The girl refuses to marry the young revenue officer, but accepts a whisky smuggler, who is known as a lumberman. The revenue officer is sent out to capture this man, but when he finds he is the husband of the girl he loves he puts the other officer who accompanied him off the track, while the other pantomimes before the camera and a title gives forth the information that he is painting the picture of a new life in the West.

The Power of Innocence (Republic, Jan. 28).—A timid young country girl goes to the city to seek a position and is met on the train by a certain young man, who presumedly has a desire to destroy her innocence. He telegraphs to a certain lady who owns a house in New York, and the lady meets the young girl at the Pennsylvania station and takes her home in her automobile. The young girl's story of her life arouses her sympathy, and when the young man calls that evening to further his ends she will not permit him to see the girl. His insistence necessitates his being thrown out by a burly creature. The next day this lady persuades the girl to return to her country home, which one is very glad to say she did, and was last seen going down the steps of the Pennsylvania station on the way to her train. Though our country friends and the maid involved seem a bit overdrawn, the rest of the film is no doubt quite true to life, though the entire import of the situation might be lost to the general spectator. Other means than the telling of the girl's story by scenes might have added to the human qualities in the story at this point. The acting has not always the natural expression that distinguishes the best motion picture players.

Mother's Sacrifice (Majestic, Jan. 28).—The theme of this story is deeply human and makes both a dramatic and sympathetic subject, and the treatment afforded it in this film succeeds in presenting the mother's point of view in an interesting and straightforward manner, though the conflict of mother love and selfpity in the mother's heart is not as graphically realized as might be. After the death of her husband her daughter is sent away to a convent for three years. While she is away the lawyer falls in love with the mother, but when the daughter returns and dons her long dress the mother realizes that a change of heart has come to the man and surrenders her place in his affection to her daughter. It would seem that greater dramatic vigor would have been found at this point of the story had the scenes of the girl at the convent been either omitted or made a component part of the story.

Love and Jealousy (Bison, Jan. 30).—Naturally this is not a scientific exposition of these two primal factors of the human breast, but even so allowing, it cannot be said that one is greatly overwhelmed by the appearance of these forces as they manifest themselves in these actors. However, it seems to be the motive force of the play itself, that in spite of its long drawn out effect it is generally well put together, which, however, might not have been realized had the players shown that intensity necessary in the delivery of such a subject. The bullet stopped by the book is, of course, a novel feature. The Mexican rival rejects the love of a maid and shoots the lover of another girl he desires. He then pursues the maid, but is in turn pursued by the maid who seeks his love—a sort of love chase effect. She shoots the Mexican in the back when he would attack the other girl, and then proceeds to bind up his arm. The other girl discovers that her lover was not killed, the shot having been stopped by a book over his heart. It has the effect of a rambling sort of tale, and one wishes the players had stayed still in one place and there given vent to the emotions that swayed their souls.

Sammy, the Little Bootblack (Ambrosio, Jan. 31).—Sammy's father insisted on putting the old bootblack and his daughter out of the garret when they were no longer able to pay their rent because of the old bootblack's illness. Sammy brought his father to terms by taking the old bootblack's place. The appeal is not great because of the theatric treatment.

Tweedledum's Father and His Worthy Son (Ambrosio, Jan. 31).—When his father would make his dapper young son remain at home, that young man goes out after him to keep his appointment with his young lady. He takes her to the same cafe where his father is dining with another fair young creature. Tweedledum disguised as a waiter makes himself known and forces father into paying the bills and into being suddenly called away, while he is left to bask in the society of both these fascinating ladies, who meet their lover on the street corner.

The Fixer Fixed (Solax, Jan. 31).—Much pleasure may be derived from seeing this gay little comedy of youthful love, that incidentally shows the puzzling and changeable moods of the feminine creature, though after all, as in this case, there may be other reasons that the lady herself does not give. Billy Quirk trips through the film in his usual breezy, jaunty way, and is the fixer that gets fixed. The young lady that has caused the deepest portions of his soul to swell with admiration will not consent to love a man unless he shows the greatness of that love by many sumptuous gifts. A wealthy young friend of Billy's arrives and, like Billy, he saw and admired; but his love filled him too full for utterance so he intrusted his role of lover to Billy. Billy seized the opportunity and many were the gifts bestowed upon the lady in his name, but paid for by the silent adorer. The lady at length beheld the silent adorer and immediately informed the crafty Billy that she could never marry a man who was so free with his money. It is acted with zest and well put on.

The Power of Conscience (Imp, Feb. 1).—One cannot acknowledge after witnessing this drama to having been greatly moved by the conflicts and sorrows that the characters experience. Things move with more systematic regularity toward the close—that is, if the husband and wife gazing into the fireside, with the intention of returning the jewel and the resolution to live less extravagant lives in the future may be termed a fitting end. Although one, of course, would not doubt the sincerity of his intention, naturally it would be eminently more satisfying had he been actually seen to return the brooch he stole at Mrs. Leslie's reception. It was not, however, until his arrival home that one was directly aware that he had taken this article of adornment. But he had, and when his wife became aware of it they both made noble resolutions and sat by the fire. A person who would allow himself to have great concern over the matter might also wonder how the husband ever paid the note that the villain offered to destroy if the man's wife would run off with him; but of course that might be termed inquisitive, and as much as one likes to know the whys and wherefores of an incident in life, a too inquisitive mind is least of all to be respected or desired. The production is mounted with painstaking care and as a whole will no doubt afford entertainment to many.

The Luck Man (Majestic, Feb. 2).—This is an amusing little sketch that has been cleverly handled from a mechanical point of view. The woman, who wishes she were a man, came out of herself while she slept and became a man in a dream. Her adventures, which land her in the police station, quite convince her that she does not care to be of the masculine gender.

An Old Lady at Twenty (Majestic, Feb. 2).—A bright little romantic comedy that is both fresh and spirited has been cleverly constructed on this film. Mable Trunnelle brings her usual captivating qualities into the role of the actress who has been assigned to play the old lady in a play called An Old Lady at Twenty. She meets a young artist from the next room and he considers her, since the eventful meeting took place as she was in the act of making-up, one of the most beautiful old ladies it has been his privilege to meet, and he forthwith asks her to pose for him. She accepts. Later she asks him to meet her young daughter who is coming to visit her. Then by changing her disguise she proceeds to have a great deal of fun with the young man, until at last, of course, he falls in love, when she informs him that the momentous question can only be decided by her mother. Then the disguise comes off, and the young man informs a certain theatrical manager that a certain young lady will not play the leading role in An Old Lady at Twenty, but will play the life drama entitled Just a Wife.

Mignon (Solax, Feb. 2).—The producer has succeeded in making a thoroughly entertaining film in this dramatization of the well-known opera, which, aside from a preponderance of subtitles, has been carefully constructed to bring out the dramatic incidents contained in plot and opera. There is, however, a certain artificiality hanging over the whole, due to the staginess of some of the backgrounds. The fire effect of the burning palace unfortunately did not correspond with the subsequent intermediary scenes in which Mignon is rescued from the flames, and perhaps would have been best left out, as it is not a thoroughly substantial scene. After his child is kidnapped and his wife meets death, the nobleman becomes deprived of his reason and wanders about the country as a minstrel. He saves his daughter from a band of gypsies without knowing her identity. She is befriended by a young man, whose page she becomes. Her jealousy is aroused by an actress, who has infatuated this young man, and meeting her father she tells him her wrongs. The result is that the crazed man sets fire to the castle. The excitement, however, restores his reason and he takes his daughter to his home, where through a prayer her mother had taught her in her infancy he learns of her identity, while the young nobleman seeks her for his own. It is played with conviction, although somewhat explosive at times. There is also a general tendency to speech making and face fronting, which, of course, detracts somewhat from the natural effect.

The Empty Keg (Bison, Feb. 2).—The purpose of this film is to show how an old miner spent his life in seeking gold, and at last when he found it was obliged to relinquish it to two people just starting out in life because death came to him. Hard luck had followed him all his life, and now when his life's labors were crowned fate stepped in and caused the water to escape from his water barrel. It is perhaps a question whether or not this film would not have been much more impressive in bringing forth this idea had not some suggestive plot surrounded this circumstance. The film until the very end presents but a great elaboration of contrasting scenes of no specific relation. It is no doubt a novel method, but one hardly capable of producing a successful or holding picture, unless there be a greater symbolic relationship, which even then would best succeed if possessed of the dramatic element. The scenes presented make interesting views, and the players act with naturalness and ease.

Fickle Woman (Lux, Feb. 2).—Two nephews while on a hunting trip with their uncle meet a young widow in an automobile accident. Afterward they both make love to her and later introduce their uncle, who wins the widow away from them. The acting does not lift the production above the commonplace.

The Slavey and the Mat (Lux, Feb. 2).—The adventures surrounding the endeavors of a foolish servant girl to beat a dusty mat are exploited in this film. Perhaps one reason for its failure, aside from the disgusting make-up of the maid, is that the things meant to be funny are done too obviously for effect.

Desperate Desmond at the Cannon's Mouth (Nestor, Feb. 3).—In the language of an advance notice, one might say of this film that it is "original and unusual; there is not a dull moment in it," but apropos as this may be, let us remark in freer diction that it is a rattling good Desperate Desmond picture. Claude and Rosamond are inspired with the

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ASHLEY MILLER — Jack and the Bean Stalk; The Stolen Nickel; Father's Bluff

NEXT—Von Webers' Last Waltz—February 10

C. JAY WILLIAMS — The Bachelor's Waterloo; The New Editor; The Commuter's Wife

NEXT—Hogan's Alley—February 14

OSCAR C. APFEL — The Little Organist; The Jewels; Lucky Dog

NEXT—The Corsican Brothers—February 9

noble desire to become a Rough Rider and a Red Cross nurse. Of course it is Claude who desires to be a Rough Rider and Rosamond who is filled with the desire to bind wounds, but she does not have much chance in this film, for Claude is sent out in charge of the scouts and Desperate Desmond with his trusty men appear on the trail. Claude rolls a drum back to the barracks with a little dog inside that has a note in his collar. Thus reinforcements arrive and capture Desmond. But Desperate's men send over a telephone attached to a kite, and the villain tells them how they may win the day and the lovers are captured. Claude is buried alive in the road with his head sticking out, and a gentleman who was evidently seized with a desire to live in a unique and interesting spot came along with his house and drove his horses over the place where Claude lay buried. Two robbers came into the abode to hide their swag and being filled with compassion, they relieved the hero from his predicament. Then he flew to the rescue of Rosamond, but gaining her was pursued by their ever fateful shadow. The fateful shadow was hit on the head by a cocoanut from a monkey up a tree and in a stunned condition he was taken to the fort, where he was placed before the cannon's mouth—but the end is yet to come.

Brown Moves in Town (Imp, Feb. 3).—If one is able to find amusement in John Cumpson running up and down the street in a woman's kimono this film should prove itself a hilarious success. As an artist he moves into town and is informed that he must go to the express office to identify his trunks. Just as he receives the message he rips his trousers up the side. He writes a note to the physician next door asking the loan of a pair of trousers. As the physician is a lady she naturally is unable to comply with the request, but eventually lends him her kimono, with which he goes to the office and claims his trunks. The last scene implies that they become married and have an office in one, which would seem to prove that the wearing of a lady's kimono is quite as efficient as a love potion.

O'Brien's Busy Day (Imp, Feb. 3).—That it does not pay to be the father of a family of daughters is perhaps one of the conclusions that might be drawn from this film, although O'Brien found great difficulty in obtaining his long sought for peace wherever he went. His whole day after leaving his family was a series of fights and abuses, and when he came home that night for the quiet smoke due a respectable Irish citizen and father, he found every room occupied with daughters and youths that loudly played and sang of their passion on the various instruments known to poets and lovers. At last he sought the roof, but industrious workmen whose zeal evidently could not be silenced even at night sent him off to his club, which he found closed. It of course depends on its incidents for its humor, which necessarily places more responsibility on the actor. The actor is capable, but perhaps might have brought more character into his delineation with profit.

The Man from the Foothills (Nestor, Jan. 31).—The action of this entertaining Western drama is both human and exciting, and moves on through a quick succession of events to a happy and delightful conclusion containing a logical surprise. With the wolf at the door and a sick wife, Tom at length obtains a position on a ranch, and when he asks for his salary in advance to pay for the services of a physician for his wife, his employer takes him to the office and presents him with the money. The foreman of the ranch, however, has entered the room, and on the departure of Tom he robs the ranchman by unexpectedly throwing a coat over his head. Tom is thought to be the guilty man, but after shooting the foreman and holding all at bay he escapes to his wife and goes for the physician. After attending the wife the physician goes to the ranch to attend the foreman, where he wrings a confession from him by telling him that he will die. Thus Tom is freed from his suspicions and is later informed that he is the father of a baby boy.

Widow Winks (Nestor, Jan. 29).—The fun in this film, and it is of a mirth provoking nature because it is done in suggestive farcical exaggeration, is derived in watching the methods of Tommy, the Widow Winks's young son, warding off the attentions of a certain widower to whom he objects most strenuously as a stepfather. When the deacon calls to propose, he causes the gentleman a most unhappy time with pins in chairs, a broken sofa, penper in cake and the like, and when there is an investigation made upstairs the boy is found to be soundly sleeping. After such a succession of disasters the deacon decides that he does not care to marry.

Ravages of the Equitable Fire (Nestor, Jan. 29).—This film brings a somewhat different series of views than its predecessors, and succeeds in giving more of a bird's-eye view of the devestation caused as some of the views are taken from a considerable height.

The Education of the Blind (Eclair, European, Feb. 1).—The subject of this film has been handled with care and gives a very complete understanding of the method used in the development of a blind child and the work done on reaching maturity. The educational work is carried on through embossed writing and figures. They are also taught lacework and many other useful lines of endeavor.

Willy Plays Truant (Eclair, European, Feb. 1).—The pert and naughty little Willy is hurried out of bed in time for school and does all the characteristic things a small chap of his age would do, thereby lending enchantment to the film. He goes to school, where he arrives late, is punished and escapes, and the rest of the film dwindles into rather commonplace incidents with a spanked Willy at the end. It affords a deal of sprightly amusement, however.

Man's Best Friend (Eclair, American, Jan. 30).—The intelligence of the little dog in this film brings a certain charm and delight to the picture that might otherwise be absent, as with the exception of the blind man the actors fail to bring a very human quality into their respective portrayals. The little dog belongs to a blind man whom he leads about the street with his organ. A boy steals the dog and exchanges it with a little girl for a tricycle. The mother and father send the butler off with the dog in a basket, but the dog escapes from the basket and goes back to his master. The blind man is, however, run over by the automobile belonging to the man who had refused his daughter the privilege of keeping the dog. They appear at the blind man's home, and after his death his daughter and the dog find a home with them.

Billy's Surrender (Powers, Jan. 30).—Aside from the quarrel one might have at the conclusion of this film at the action of the girl and the oversentimental crooks, this story is well conceived and is made both interesting and entertaining in the telling and by the interpretation of the players. The young woman is a mission worker and meets with a gang of roughs. She is protected by one of their number, who becomes her champion and devotee. He takes her to visit a dive, where she overhears a plot to rob a certain business man. She escapes while he is absent and informs the man of the intention of the crooks over the telephone. When Billy learns what she has done he beats her to save his pals, which she does on the arrival of the officers by declaring them to be members of her Sunday school class. Her act, which would no doubt cause quite a discussion among certain reformers, resulted in a rather quick reformation on the part of the crooks, which is perhaps more possible than convincing. Naturally, while these points might prevent a complete enjoyment of the film by some, it does not prevent the picture from showing other qualities of merit and interest.

Cardinal Farley's Home Coming (Champion, Jan. 29).—This film shows the steamer "Berlin" on which the Cardinal arrived, the tug "Rosedale," the arrival of the Cardinal at the Battery, the passage of the parade at Thirty-fourth Street and Fifth Avenue, New York, and the throngs of people at St. Patrick's Cathedral. The steeplejacks putting up the electric lights over the church is also shown.

On Probation (Thanhouser, Feb. 2).—There is finish, care and elaboration in the way this story is put on, and it is acted with an understanding and conviction that is perhaps the making of the film. The characters are most typical and whatever falsity may appear is due to the management of the story itself, which would seem to be constructed to meet the requirements of those who must be startled and have their contrasts on broad theatric lines. The lady casting the child away in the garret may be both logical and possible, but one has the feeling that under the circumstances she carried the thing a little farther than she would have dared to do in life. Likewise one would desire to see a little more conflict of emotions when she and her husband plotted to ruin her brother's reputation. It is, however, possessed of many lifelike qualities due to its fine directing and management. To test his sister the man involved pretends to go on a journey and is thought to be lost. In reality he is in hiding. A provision of his will was that his young granddaughter should be given a home and properly cared for, and that if at the end of a year his younger brother, whom he had considered a worthless sort of chap, had done nothing to dishonor his name he should inherit part of the estate. The sister at length caused the child to be living in the garret, an outcast, while the day the six months was up she with her husband caused him to be implicated in a theft that he did not commit. At this point the grandfather stepped out of a picture—that is indeed a startling effect, but one whose use might be questioned for general dramatic purposes.

As It Was In the Beginning (Thanhouser, Jan. 30).—The purpose of this film is to show how the primeval forces still operate in man and woman, though restraint and civilization gives them different outward forms, and it proves itself from the nature of its presentation an exceptionally interesting psychological study. The belle of the occasion meets a man who has a peculiar fascination and power over her and she retires to the conservatory, where she dreams of a prehistoric age when she was queen of a tribe of a primeval race whom she held in abeyance by her mystic power, until a man in the likeness of this one appeared and showed the others that she was but a woman. He protected her from the others and took her away for himself, where she became his willing slave. The conception of primitive man is well carried out, and the picture as a whole creates a wonderfully good atmosphere and one of vivid impression.

The Explorer (Powers, Feb. 3).—While one might desire to quarrel with the tragic ending of this story, it is logical but leaves a rather morbid impression behind it. In other respects it is a most interesting story, though in the telling it is thought there would have been a greater excuse for the explorer sending a letter to the girl had he shown a different disposition at the beginning. He was about to depart to Peru when he wrote the girl telling her that whether he should go or stay depended upon her answer. She answered by the one word "Stay" but the boy who received the message was run over by an automobile. The young man went to Peru and after a period of three years returned. His absence had evidently caused the girl a severe illness, but when she read of his return she insisted on attending a recention to be held at his club. There she meets him again and they came to a better understanding. As he was about to dance with her she died. The acting is suggestive of the moment at every point, and it makes, on the whole, an acceptable and interesting picture.

A Game for Two (Majestic, Feb. 4).—For a deft little farce of clever conception and manipulation this must take its place among the first, because it displays wit and humor in the manner in which the gay little wife of the author brings him to terms and incidentally gets revenge on the chief offenders, and, furthermore, for this kind of work it is played with a delicacy and taste that brings it within the lines of reason. The young wife believes her husband is altogether too much occupied with his celebration with a certain authoress, and especially as he cannot find the time to take her into society. He finds it necessary to visit the authoress' apartment to finish his work, and sends his wife off to the theatre that evening with a friend of his of the male sex. The wife declares her intention of dining with this young man in his apartment and she advises her husband to come and get her. On his arrival the young man hides on the fire escape, and the authoress, who lives in the apartment above, believing that a man is trying to get into her apartment, puts in an appearance. In the mixup that follows the wife locks her in the closet, locks the young man on the fire escape and her husband in the kitchen. She then goes home, where the husband finds her asleep in the armchair waiting for him when on the following morning he is freed from his imprisonment. The production is well put on.

Solomon's Son (Reliance, Jan. 31).—There is a fine spirit of humanity and life in this film that touches the heart, depicting as it does by careful characterization and dramatic development the position in which an old Yiddish father finds himself when his son, on entering society that calls itself superior to that of his father, forgets what he owed to the old man and virtually disowns him. The character of the father is exceedingly well drawn. The other players have brought a sympathy to this well made little drama that makes it with its other excellent points an absorbing story. It is after his return from college and his father wishes to take him into business with himself that the above conditions are represented, but at length the son meets with reverses and is rejected by the girl he loves. He returns to his father, who forgives him, and he receives the more worthy love of the little maid whom his father had taken from a dying woman in her infancy and brought up as his own.

The Man Under the Bed (Reliance, Feb. 3).—This has been made a very intense and dramatic picture, not only from the character of the situation it contains, which is both a novel and a startling one, but also from the clever management and acting which grips the attention and leads it on by finely organized suspense to the unexpected and logical ending. A husband is obliged to leave his frightened wife alone in the house at night while he goes to the city. A convict breaks into the house while he is being pursued by prison guards. By a series of events the wife is locked in her chamber with this convict, who seeks refuge under the bed. When her husband returns she dare not open the door for fear of what the man may do. The situation is relieved by the arrival of the guards, who break down the door and find the convict dead from the wound he had previously received at their hands.

How Jack Got Even with Bud (Champion, Jan. 31).—Two young men became friends by one aiding the other when he sprained his ankle. Later when he was sound of limb, which was ascertained by playfully grasping him by one leg and dancing him around on the other, the friend's sister was introduced. She had another lover, whom the young man then and there proceeded to thrash, which was no doubt foreseaded on his part, but excusable perhaps on the ground of unsophistication. Naturally that made the rival quite angry and he told his friends about it, and they agreed to kidnap the youth while he was out having a race with his friend. His friend was far behind, which was their opportunity. Then the good cowboys captured the bad one and incidentally the youth was rescued and left alone with the maid, while they retired on tiptoe with suggestive implications. The acting does not lend much enchantment to an often repeated and commonplace plot.

The Best Policy (American, Feb. 1).—According to the old adage, we are told that it is honesty that is the best policy, and this film would seem to indicate that the practice of that principle was essential even among thieves, for through a quick succession of melodramatic events the spectator is shown how he who deceived the most is at length captured when he seemed to have gained his point by deceit and strategy. They were three train robbers and among the booty was a double cross which each desired. The two oldest plotted to get it away from the youngest. The oldest finally obtained it, and while the other two were fighting over the possession of an arranged fake the sheriff appeared and arrested the older of the three, who at a distance was about to make off with the booty. It requires at times a little more mental exertion than one cares to give to this form of amusement to study out the exact meaning of the action.

Love and Lemons (American, Jan. 29).—The plot of this story sometimes gets lost in the lemon groves and the packing boxes, but the background is a distinct feature and gives one a very clear idea of this industry and arouses much interest as well. The story, that is pleasingly enacted with vivacity and spirit, tends to emphasize the fact that lemons in order to be salable must be passed through a ring of regulation size and cut from the tree when green. The girl, who has lately come into the possession of the lemon grove, is defrauded of much money by one of her employes, who is also a rival for her hand, when he in order to reduce her finances and thus compel her to marry him makes the lemon ring smaller. The deceit is found out by the honest young foreman, whom she would not believe at first and who now sends the rival off as fast as his legs can carry him. It is both entertaining and profitable.

The Snowman (Solax, Feb. 4).—This is the story of a bully who cuts up generally and among other things knocks over the snowman that a small boy and girl have made. His conscience is stirred into better behavior in the future and the desire to make amends for past deeds by a dream he has, in which he believes the snowman comes to life and makes life quite miserable for him by rolling him up into a snowball and sending him down over a rocky embankment. It is a pleasing little film. The bully is such a typical chap and the snowman such a really good live snowman, shedding snow as he runs, that the dream takes hold of one quite as much as it does the bully.

Gaumont Film.

Heaven's Messenger (Gaumont, Feb. 3).—A characteristic little tale of simple life among the French peasants has been enacted upon this film with much art and meaning that carries with its simple portrayal no small amount of symbolism. The coloring together with the scenes around an old mill with its wheel toward which the grandchild comes floating in a basket into the arms of the grandfather to claim his rights and heritage for himself and mother, make in their entirety some delightful views. There is opposition on the old miller's part to the marriage of his daughter, and when she is insistent he orders her away. There comes a baby at the home of her husband's parents, but the wife's mother, too, would share the rights of a grandmother, so she conceives the idea of sending the baby, like Moses, down the millstream to the grandfather waiting at his accustomed seat at the mill dam, where he takes it in and presses it to his heart.

LICENSED FILM RELEASES

Monday, Feb. 12, 1912.

	Feet.
(Rio.) Billy's Stratagem. Dr.	
(Kalem) An American Invasion. Dr.	1000
(Lubin) Ill Wind Blows No Good.	1000
(Pathe) Pathe's Weekly, No. 7, 1912. Top.	1000
(Selig) A Broken Spur. Dr.	1000
(Vita.) The Heart of a Man. Dr.	1000

Tuesday, Feb. 13, 1912.

(Edison) His Daughter. Dr.	1000
(Essanay) Tracked Down. Dr.	1000
(C. G. P. C.) Quieting the Neighbors. Com.	
(C. G. P. C.) New Year's in Japan. Ec.	
(Cines) The Puppet Show. Dr.	834
(Cines) Jenkins and the Donkey. Com.	342
(Selig) Disillusioned. Dr.	1000
(Vita.) Winning Is Losing. Com.-Dr.	1000

Wednesday, Feb. 14, 1912.

(Edison) Hogan's Alley. Com.	1000
(Eclipse) The Gambler's Wife. Dr.	1018
(Kalem) Far From Erin's Isle. Com.	1000
(Pathe) Two Convict Brothers. Am. Dr.	1000
(Lubin) His Mistake. Dr.	1000
(Vita.) Bunny and the Twins. Com.	1000

Thursday, Feb. 15, 1912.

(Rio.) The Mender of Nets. Dr.	
(Essanay) There's Many a Slip. Com.	1000
(Lubin) A Note in the Orange. Com.	980
(Lubin) Overseas Celebration. Top.	980
(Melies) Smiling Bob. Dr.	1000
(Pathe) His Wife's Jealousy. Dr.	

Friday, Feb. 16, 1912.

(Edison) At the Point of the Sword. Dr.	1000
(Essanay) The Wife of a Genius. Dr.	1000
(Kalem) Caught in the Tolls. Dr.	1000
(Selig) The Little Match Seller. Dr.	
(Selig) Taos Indians—New Mexico.	
(C. G. P. C.) La Favorita. Dr.	
(Vita.) The Chocolate Revolver. Dr.	1000

Saturday, Feb. 17, 1912.

(Edison) Curing the Office Boy. Com.	1000
(Edison) Little Delicatessen Store. Com.	1000
(Essanay) The Prospector's Legacy. W. Dr.	1000
(Cines) Darling. Com.	
(Cines) Korka Falls. Sc.	
(Lubin) Gingerbread Cupid. Com.	1000
(Pathe) Fawnee Love. Indian Dr.	
(Vita.) The Hobo's Redemption. Dr.	1000

INDEPENDENT FILM RELEASES.

Monday, Feb. 5, 1912.

	Feet.
(Ameri.) Real Estate Fraud. W. Dr.	1000
(Champ.) Aviator's and Autoist's Race.	980
(Imp) The Helping Hand. Dr.	1000
(Nestor) Hopkins's Dog-Gosed Luck. Com.	
(Nestor) New Prince of the Church.	

Tuesday, Feb. 6, 1912.

(Bison) The Protection of the Cross. Dr.	
(Eclair) The Awakening. Am. Dr.	
(Powers) The Nurse. Dr.	
(Than.) The Troublemaker. Dr.	

Wednesday, Feb. 7, 1912.

(Amb.) Tweedledum, Riding Schoolmaster.	
(Amb.) Called Back. Dr.	
(Champ.) A Divided Family. Dr.	980
(Nestor) White Cloud's Secret. Dr.	
(Rell.) The Stolen Letter. Dr.	
(Solax) Guilty Consciences. Dr.	

Thursday, Feb. 8, 1912.

(Ameri.) Grub-Stake Mortgage. W. Dr.	1000
(Eclair) The Hands. Dr.	
(Eclair) Arabian Pottery. Edu.	
(Imp) Mrs. Matthews, Dressmaker. Dr.	1000
(Rex) The Barrain. Dr.	

Friday, Feb. 9, 1912.

(Bison) A Tenderfoot's Revenge. Dr.	
(Maj.) Honor Thy Father. Dr.	
(Lux) The Tramp's Dog. Dr.	744
(Lux) Weaving Carpet. Ind.	230
(Solax) Mrs. Cranston's Jewels. Dr.	
(Than.) The Signal Code. Dr.	

Saturday, Feb. 10, 1912.

(Great N.) A Burglar's Love. Dr.	
(Itala) Toto, Doorkeeper. Com.	
(Itala) Hunting Ducks. Sporting.	
(Imp) Tea Industry in U. S.	400
(Imp) Who Wears Them? Com.	600
(Nestor) I Never Said a Word. Com.	
(Nestor) Tightwad Pays for a Dog. Com.	
(Powers) A Waiter of Weight. Dr.	
(Rell.) Bedetta's Busy Morning. Com.	
(Rell.) Natural History, No. 3. Edu.	
(Rex.) Mother's Old Arm Chair. Dr.	

Sunday, Feb. 11, 1912.

(Eclair) Will Begin Next Sunday.	
(Maj.) Arresting Father. Com.-Dr.	
(Rex.) The Reckoning. Dr.	
(Rex) Through Twisting Lanes. Dr.	
(Solax) Lend Me Your Wife? Com.	

Gaumont Releases, Feb. 10.

(Gaumont) The Waterman's Bride. Dr.	686
(Gaumont) Red Mountains of the Esterel.	282

MOTION PICTURE NOTES

The Lubin Manufacturing Company's Southern company reached Jacksonville, Fla., and their manager, Arthur D. Hotaling finding conditions and surroundings entirely favorable to their work, has abandoned the tour as originally planned. Buildings and ground space have been leased at 1735 Main Street, and a studio has been erected. The original buildings were found to be well fitted for dressing rooms and the storage of properties. The balance of the season will be spent in Jacksonville, and it is probable that permanent quarters will be secured. With the possible exception of a few dramatic sketches their entire work will be confined to comedy lines. The members of the company are: Arthur D. Hotaling, manager; Mrs. Arthur D. Hotaling, Jerold Hevener, May Hotely, Perry Glynn, Betty Cameron, Mr. and Mrs. George Reehm, Robert Burns, Mr. and Mrs. Scottiswoode Aitken, Walter Stull, Will Lewis, May Owens, Helen Martin, Mrs. Martin, Will Hocking, Jack O'Neil, Walter Kendig, Leola Hotaling and Garry Hotaling and George Smith, operators.

The Isis, the new picture house at Kearney, Neb., will have a vaudeville act, and the prices will be raised to 10 and 15 cents. The new house has been doing a nice business. The Crescent, under the management of Edmund Dickey, continues to do a nice business with Licensed pictures and Vitagraph films. Vanity Fair drew big business the past week, and proved an excellent feature. This house also has Pathe's Weekly, and a noticeable increase in the attendance is always shown on the nights the same is shown. The Gem, also under the management of Edmund Dickey, is doing a fair business with Independent films.

S. S. Weller, proprietor of the Weller Theatre, Zanesville, O., has let the contract for one of the finest picture houses in Ohio; it will be located on South Fifth Street, and Clyde S. Quimby, the veteran picture showman, of Zanesville, has leased it for ten years. It will have all modern appointments.

The New Home Theatre, Portage, Wis., is practically a new house, being erected last Fall at a cost of $15,000.

Schultz Brothers have leased the Metropolitan, Owatonna, Minn., for moving pictures on dark nights. Latham and Schmidt having disposed of their picture business to Mr. Hayes, of the Gem Theatre.

The Star Theatre in Jefferson, Mo., formerly owned by C. V. Zuber, F. Zuber and H. Lartnoix, has been sold to Otto Holtschneider and William Luke. They will remodel and make it one of the finest motion picture theatres in Central Missouri. Success to you, Otto and William.

Fred Dever opened his new picture house, the Pastime, Jan. 20, at Iowa City, Ia. It is a beautiful house, costing $7,000, and well equipped. Business opened big.

Joseph Hoon of the Standard Film Exchange, Chicago, has purchased the Princess Theatre, Dubuque, Ia.

At Newnan, Ga., Andy Nolan showed the 101 Ranch pictures of six reels at the Halcyon Jan. 22, 23, to the best business of the house. The Lyric will use two acts of vaudeville, commencing about April 1. The Palace is getting all the big special release Licensed pictures, and is making a hit with the special music for each picture played by four-piece orchestra.

Joseph Harrett, of the U-Kum Theatre, Toronto, has applied to the Toronto Board of Police Commissioners, asking for permission to operate Sundays with religious films exclusively.

Local objection is being made to a new moving picture theatre at Selby and Chatsworth streets, St. Paul, Minn. It is expected that the new house will be completed in March.

Police authorities and fire marshal closed the Strehlow Theatre, Winona, Minn., Jan. 23, for violation of city regulations.

The picture house at 1707 Vine Street, Cincinnati, O., has been closed by order of the Mayor, because the theatre is in a tenement building.

Locals Nos. 185 and 235 of motion picture operators, at Spokane, Wash., have consolidated, and will be known in the future as the Moving Picture Operators' Union.

BALTIMORE

(Continued from page 15.)

Wednesday Club, has just been formed by the members of the Hickman School of Acting, which, as mentioned in THE MIRROR a few weeks ago, had recently opened a branch in this city. J. Howard Eager, who enjoys an enviable reputation as one of the best amateurs in the city, was elected president, and the club already has in preparation several one-act plays to be presented the last week in March at Albaugh's Theatre, two of them being from the repertoire of the Irish Players.

The new Werba and Luescher production, entitled The Rose Maid, will shortly receive its first production in America in this city at the Academy of Music, with a cast headed by Adrienne Augarde and including Irene Bentley.

One of the largest theatre parties of the season was in attendance at Ford's 5 to see Helen Ware in The Price, the occasion being the benefit for the Eudewood Sanitarium, the house being completely sold out. The Messrs. Ford always make their patrons so welcome and extend every courtesy that their house is always in demand for benefits of this nature.

To the delight of hundreds of music lovers the Messrs. Ford have just announced that Madame Tetrazzini will appear at their theatre on Tuesday afternoon, Feb. 20, in concert, which will include selections from her best roles. This will be the first appearance of the distinguished prima donna in concert in this city as she was heard here three years ago at the Lyric in Lucia and Traviata, under Mr. Hammerstein's management.

The Metropolitan Opera co. will not pass us by this year, but will give us one matinee performance on April 20, and probably a night performance also. The opera has not been definitely decided upon, but will probably include Caruso or Farrar in Koenigskinder, Boheme, or The Girl of the Golden West. I. BARTON KREIS.

NEWS FROM THE "HUB"

Few Changes of Bills—Baron Trenck, The Goose Girl, and First Lady in the Land Among the Offerings.

(*Special to The Mirror.*)

Boston takes an off week, with only one or two changes of bill, but activity will start in the week following once more, and meantime excellent business prevails for the lay-overs.

Baron Trenck has its own way so far as musical novelties are concerned, as nothing new came to town, save at the Shubert. The engagement is only for a fortnight, and the chances are that there will be regret that a longer stay was not given for the all-star Pinafore. Evidently there was some hesitancy in regard to its reception, and it was only given a week, the result being that it packed the house at every performance, and for the last day the theatre could have been filled three times over, so many were turned away. Consequently Baron Trenck will have to do wonderfully to approach that record. It is a capital comic opera, and in the leading comedy character John Slavin does excellently.

The Grand Opera House has the only dramatic novelty of the week in The Goose Girl, which is a dramatization of the novel, which has had popularity hereabouts. Adeline O'Connor heads the cast, playing the heroine, and John Ives does well as the American consul.

At the Back Bay Opera House the repertoire of the week is varied, but all the works are repetitions. Even when Tetrazzini comes back later in the week it will be to sing Mignon once more, with Felix Dereyne, borrowed from Montreal, to take the title-role, and to remain for a Faust matinee. The reason for the repeats is that the forces are all engaged preparing for Tristan und Isolde, which Weingartner will direct.

Essie Ferguson has certainly made good at the Hollis Street, and her engagement in The First Lady in the Land is proving the best that she has ever had in Boston. She plays the rather trying character of Dolly Madison with much delicacy of expression, and looks like a historical portrait in the quaint gowns of the period. Frederick Perry shares the honors as Aaron Burr.

Holbrook Blinn's personal success is the marked feature of The Boss, which is now in its last week at the Majestic. He has a strong style that is exactly suited to the hero, and he makes it as good a picture of Americanism as the house has had in a long time.

The Fortune Hunter also remains only the present week at the Boston, where the piece has been reviving the memories of the first engagement here. Especially interesting has been the work of Will Deming, who plays the hero along different lines from Jack Barrymore and brings out new features. Forrest Robinson and John C. Brownell are as admirable as they were a year ago.

The last week also is down for Ziegfeld Follies at the Tremont, for the revue is to go from here to Providence to make way for the coming of The Pearl Maiden. Bert Williams has continued the chief feature of the engagement, his monologue even taking the record from Everywife and the other travesties.

Things began to boom at a wonderful rate for The Country Boy at the Park, even if it was the fourth week of the engagement, and from that time on the orchestra was under the stage at every performance. This house has had nothing that could compare with this business since The Man from Home.

The Pink Lady is now in the ninth week of its long run at the Colonial, and is going to go far beyond the mark established by The Arcadians a year ago. It certainly looks now as if the piece would play on without interruption clear to April, for the business is as big as ever.

Viola Allen's stay at theh Plymouth is being extended so that she may remain with The Herfords, which proves an interesting study of modern life. The scene where the heroine has to decide between her art and her family ties shows Miss Allen's finesse at its best. Her co. is one of the strongest of the season at the Plymouth.

It is very certain that The Product of the Mill at the Castle Square will have a long run, although it may not equal the record of The End of the Bridge a year ago. It is a decidedly different work in nature, and has a bit more of pathos than the patrons of this house are accustomed to, but it is excellently handled and the mill scenes are revelations when one considers that the play is the work of an amateur writer.

Rose Sydell is one of the most popular shows at the Gaiety, and she is there this week with her London Belles in Wanted—A Girl. William S. Campbell and Johnny Weber are her comedians.

The house olio at the Howard Athenaeum this week is headed by Millie de Leon, Kid Caulfield, Laze and Lorella, Finlay and Burke, and Dacey and Chase. The Queens of the Folies Bergeres are the visiting burlesquers.

At the Casino, Charles Robinson and his Robinson Crusoe Girls, with Ida Emerson and the Woods and Woods Trio as chief features.

Thomas A. Wise in vaudeville is the novelty of the week at Keith's, where the other features are Bud Fisher, Belle Blanche, Brown and Ayer, Lulu McConnell, Great Simpson, George Felix, the Barry Girls, the Three Ernests, Reidy and Currier, Stickney's Circus, and Cardinal O'Connell's return in moving pictures.

Kathryn Purnell is the leader of the Globe's bill, the others being Melvin and Thatcher, Fritzi's dog circus, the Mosart Sisters, Kelly and Catlin, Charles and Esther Ray, and the Three Lorettos.

At the Bowdoin Square are Dow and Dow, Comus and Emmett, Allen, Byron and Allen, Fred. Bowen, Ladon and Vivetta, and Marks, Alvin and Rosa.

With the Three Keatons as leaders, the National also has Eileen De Reche, Della Finnegan, the Hoyt Lessig co., Green, McHenry and Dean, La Toye Brothers, Phil Ott and Nettie Nelson, Edwin George, and the Stanleys.

Mobile Minstrels are the chief features at Austin and Stone's, with the Floroiora Girls, Ida Campbell, Pete Murray, Makai Sura, and Walsh and Flynn.

Loew's South End opens with Neswell and Sheridan, Jones and Grant, La Pella Brothers, Cook and Oakes, and the Gagnoux.

The Orpheum alternates with Hope Booth in The Little Blonde Lady, Niblo and Reilly, Snow and Thomas, Ned Dandy, Marcou, and La Delle Comiques.

Madame Emma Calve and her husband, M. Gasparl, came to Boston very quietly last week to spend two months in this country. They were on the "Canopic" and the water front reporters made such ado welcoming Cardinal O'Connell on his return from Rome that it was not discovered until a day later that the famous prima donna also was on the same steamer. Under ordinary circumstances she would have been featured lavishly, but this time the Cardinal and Mayor Fitzgerald had the limelight all to themselves for a day. Madame Calve only made a short stop here and then went on to New York. She will come back to sing Carmen at the opera Feb. 24.

Edwina Grey (Mrs. H. Price Webber) has been in Boston during the past week accompanied by her sister, Miss Moore, of Augusta, Maine, on a visit to friends. She will return to Maine for the remainder of her vacation until her husband starts the new season of his Boston Comedy co. next week.

Walter Pritchard Eaton, the dramatic writer, won a new record last week. He and his wife "discovered" Niagara, and then he wrote a column and a half about it for the "Transcript," bringing in "I," "me" and "we" thirty-eight more times than any previous article of that length in the history of the paper.

James R. Houston, better known from his stage name of J. Butler Haviland, has gone into bankruptcy, filing a voluntary petition with liabilities of $2,586 and assets of $35 in clothing. He was formerly at the Bowdoin Square in the stock co. and he went into bankruptcy in 1905 and again in 1911, but at that time his petition was dismissed owing to some legal difficulty. Most of his debts are to hotels, but the New England Sanitarium at Melrose has a claim of $175.

Byron Chandler, the young millionaire and husband of Grace La Rue, has been sued by Ethel Foley, who wants $10,000 as the result of injuries sustained in an automobile accident. The defendant filed twenty-nine interrogations, which have not been answered, and last week Judge Jenney decided that he would nonsuit the petition unless they were answered within ten days.

Rose Pitonof, the girl swimmer, who is in vaudeville, had her father, Eli Pitonof, appointed as her guardian in the Probate Court last week, so as to secure legal rights in contracts with managers for her services. This step has nothing to do with the litigation against Alsie Aykroyd to prevent her appearing in public as the champion woman swimmer of America. Miss Pitonof's property was valued at $1,000.

Maud E. Burwell was awarded a verdict of $150 by a jury in the Superior Court last week in her suit against Patrick J. Gallagher, who hired her to sing at a park near Dover, N. H., during the Summer of 1910. He was formerly president and general manager of the Boston Amusement Company. The singer's home is in Somerville, and the manager called at her home and heard her sing.

At the annual dinner of the Edwin Forrest Club, an organization of Elks, at the Quincy House last week, John T. Keefe, the retiring president, was given a diamond stickpin. Elks were present from all over New England.

At a meeting of the Federated Irish Societies in Massachusetts, which was held in Boston last week, congratulations were sent to Joseph McLoughlin, the national vice-president, and his fellow Irishmen of Philadelphia, on their "splendid fight against the blasphemous and immoral play known as The Playboy of the Western World."

Actors and actresses doing picket duty in the snow on Boylston Street certainly gave Boston theatres a novel sight last week. They were members of the White Rats, and they were on duty to keep their associates from going to the booking agency of John J. Quigley. The trouble was all due to the form of contract which he used and which the White Rats objected to.

Flora Zabelle came near being doubly billed in Boston for next week. She is the leader in the cast of The Wedding Trip at the Majestic and the first reports also had it that she would be with The Pearl Maiden at the Tremont. Lora Lieb will take her place in that co.

Rachel Crothers will be the next speaker before the Drama League at a meeting to be held at the Plymouth. This house is almost a club house for the league, so many meetings have been held there since the opening of the season with the Irish Players.

The Metropolitan Opera co. of New York is positively coming to Boston this Spring, as announcements were sent out from the home office during the past week. Denials and rumors of denials had been made here in Boston, but that may have been because the Metropolitan will have their publicity direct from New York, without using local agencies.

John Mason is coming to the Shubert in two or three weeks, and while he is here Aleppo Temple, Mystic Shrine, will have its annual theatre night for ladies, if the present plans are carried out. JAY BENTON.

BROOKLYN AMUSEMENTS

Thais Well Presented by the Crescent Players—Margaret Illington Drew Well and Pleased—Business Brisk.

Thais was presented for the first time in stock by the Crescent Players at the Crescent Theatre Jan. 22-28. Leah Winslow had the role and gave a most satisfactory performance. The part called for her full dramatic power, which she displayed to good advantage and was greeted with rounds of applause. Mr. Eggenton as Paphus and George Alison as Nicias assumed the roles with their usual dignity and effect. M. J. G. Briggs as Flavius gave an admirable impersonation. Mr. Buchanan's Ali, an Egyptian dwarf, showed his versatility to advantage. Others in the cast were Messrs. Schofield, Travers, Hanlon, Tyler, Oldridge, and Mack, and the Misses Rivers, Martin, O'Connor, and Deshon. Sixty laughs a minute was the verdict last week, where the resident stock company presented Mrs. Wiggs of the Cabbage Patch. Mathilde Deshon had the title-role and added to her popularity by her excellent performance. George Alison, Charles Schofield, Arthur Buchanan, M. J. Briggs, Joseph Eggenton, Leah Winslow, Isadore Martin, and Gertrude Rivers were all happily cast and gave a painstaking production.

The Gotham Stock company presented The Aviator Jan. 22-28, and scored a big success. J. H. Dilson as James Brooks was well cast, as was Frank Fielder in the role of Hopkinson Brown. James Kyrle MacCurdy was good as Sam Robinson. Evelyn Watson as Madeline Riley and Louise Carter as Grace Douglass shared the honors and were liberally applauded for their fine work. Others in the cast were Victor Browne, Stuart Beebe, Henry Hicks, Kate Woods Fiske, and June Heith. This week the Gotham company will be seen in Thais and a great performance is looked for. Thais 29-3 drew unusually big houses.

The Struggle, from the pen of a local young author, was the attraction at Payton's Lee Avenue Theatre Jan. 22-28. The character of Jacob Wagner was impersonated by Claude Payton and the role of Helen Wagner was cleverly portrayed by Minna Phillips. Ethel Milton as Sally Stuart gave a fine performance and was much in evidence throughout the play. Oothers in the cast were Arthur Jarrett, Henry E. McKee, Joseph W. Girard, George Storrs Fisher, Frank Armstrong, Everett Murray, and Charlotte Wade Daniels. The Awakening of Helena Richie was the attraction last week. Minna Phillips as Helena gave a most praiseworthy performance, being equally as good in the light parts of the first two acts as she was in the third act, which gave her every opportunity of displaying her ability. Joseph Girard as Dr. Lavender also gave a very good performance. The balance of the cast deserving of special mention were: Frank Armstrong, Ethel Milton, Harry McKee, and Constance Vernon. This week the Payton company will be seen in The Chorus Lady, and a fine performance is looked for.

Through Death Valley was the offering at the Lyceum Theatre Jan. 22-28. Harold Claremont made a manly Jim Barton and Phyllis Gilmore showed her emotional power as Bess and was liberally applauded. Others in the cast were Joseph M. Hollicky, Frank Base, Henry MacDonald, John P. Curier, Eva Stapleton, Alice Meredith, Warren P. Hill, and Harry Scheerperley. The Mysterious Burglar was the attraction last week. Phyllis Gilmore as Lillian Leighton and Harold Claremont as Dan Moffatt were excellent in their parts.

Edna May Spooner and her stock company delighted the patrons of the De Kalb Theatre with the one-act romantic play of Colonial days, written by herself, entitled 1776. Arthur Behrens as Captain Harry Davton had a part that suited him well and he made the best of it. Frederic Clayton as Major Jack Colden also had an excellent part and played it in a most natural way. Mrs. Mary Gibbs Spooner again made her appearance in the cast and as Sally Williams made an excellent and interesting character. Edna May Spooner as Elizabeth Phillips acted in her usual clever way and gave a most satisfactory performance. The rest of the company were well cast and contributed to the excellent production of the playlet. The rest of the programme consisted of several fine vaudeville numbers. The Edna May Spooner Stock company presented a one-act playlet, entitled In the Eyes of the World, and supported by the strength of her excellent company gave a most praiseworthy performance.

At the Broadway Theatre Jan. 22-28 Helen Ware surprised and delighted large audiences with the strength of her emotional acting in The Price. Rose Stahl returned to Brooklyn last week, and presented Maggie Pepper at the Broadway Theatre to a large and appreciative audience.

The Concert made its first appearance in Brooklyn Jan. 22-28 at the Montauk Theatre, with Leo Ditrichstein in the leading role, and met with phenomenal success.

Madame Nazimova appeared last week in The Marionettes.

Pinafore was the attraction at the Majestic Theatre 22-28. The Chocolate Soldier 29-3.

Margaret Illington scored another success last week when she appeared in Kindling before an appreciative audience that filled the Shubert Theatre at every performance. Lew Dockstader 29-3.

Macyn Arbuckle headed a fine programme at the Orpheum Theatre last week in The Reform Candidate and scored a decided hit.

Walter C. Kelly in The Virginian Judge was the hit of the attractive bill at the Bushwick Theatre last week.

Emma Carus was the star attraction at the Greenpoint Theatre last week.

The attractions at the various burlesque houses last week were: Casino, Imperial Burlesquers; Empire, Sim Williams's Burlesquers; Star, The Jersey Lilies; Gayety, The Merry Whirl.

The Broadway district of Brooklyn, which is growing fast as a theatrical center, is to have another amusement place. A big plot of land at Saratoga Avenue, Halsey and Macon Streets has been sold to the Thomas A. Clarke Company. It is understood that the Clarke Company intends to erect on the site a big theatre. Plans are being drawn by R. Thomas Short, a Brooklyn architect. CHARLES J. RUPPEL.

CORRESPONDENCE.

(Continued from page 27.)

CANADA.

MONTREAL.

Charpentier's Louise First Time Here, and White Magic First Time on Any Stage.

Charpentier's Louise was given for the first time in Montreal Jan. 15 by the Opera co. at His Majesty's, and created a most favorable impression. It is striking and original, breathing into its music the atmosphere and life of Paris. Feiy Dereyne scored a hit in the title-role. M. Darial was an excellent Julien. M. Huberty did his usual fine work as the father and Madame Courso was capable in the part of the mother. Le Chemeneau is the novelty for next week. The last week of the grand opera season opened 22 with a repetition of Manon Lescaut, with the same cast as before. The novelty of the closing week is La Chemineau, 24, with Clement in the leading role. Carmen, Cavalleria Rusticana, and La Navarraise Louise will also be given. Julian Eltinge 29-3 in The Fascinating Widow, and the Horriman Manchester Stock co.

Gertrude Elliott produced her new comedy, White Magic, dramatized from the late David Graham Phillips's story of the same name for the first time on any stage 15 at the Princess. The play is of rather light texture, but it contains much that is amusing, and is capitally staged and acted. Miss Elliott is altogether charming as Beatrice Richmond. Julian L'Estrange is a capital artist here. Ben Johnson does a fine piece of comedy work as Old Richmond. George Le Guere and Alexander Scottcatty both deserve credit for good comedy work. Fritzi Scheff 22-27 in a revival of Johann Strauss's Die Fledermaus, now called The Night Birds, drew good houses to the Princess. Strauss's music is always tuneful and artistic and a relieve from the more modern lingles, and the play has a real plot and real comedy. Madame Scheff has comparatively little to do, but does it with her usual charm and grace. Prominent in her support are Hazel Cox, Edith Bradford, George Anderson, John E. Hazzard, and Frank Farrington. Gertrude Hoffmann and the Russian Dancers 29-2.

E. A. Rolfe's production of the sketch, The Leading Lady, is easily the headliner at the Orpheum. Marguerite Haney in the leading part is charming, and Ralph Lynn as the English lady divides honors with her—a "peach." The ballet also adds to the effect of the piece. The Golden Troubadours do a clever act. Oh, Doctor! Nevins and Erwood, George Barrig and Maud Wolford, and Bowers, Walters and Crooker as the Three Rubes are other items.

La Dame de St. Tropas, the source from which Monbars was originally taken, proves an interesting bill at the National.

The Whirl of Mirth is at the Royal, the production is well staged and costumed, and the chorus is above the average.

The funeral of John Sexsis, who was accidentally killed at the Princess last week, took place 18, and was largely attended by the members of the T. M. A., Lodge No. 44, of which he had been a member for many years.

Ralph Lynn, with Mabel Haney in The Leading Lady at the Orpheum last week, was taken ill with diphtheria last Wednesday, and is now at the Royal Alexandria Hospital.

W. A. TREMAYNE.

TORONTO.

Emma Eames Well Received—Julian Eltinge at the Princess.

Emma Eames, under the excellent management of Frederick W. Shipman, gave one of the most successful entertainments ever given in Massey Hall Jan. 22-27. The madame was assisted by her husband, Emilio Gomera, who possesses a baritone of wonderful power and effect. His rendition of Rossini's "Barber of Seville" was a revelation of interpretation. "From the Land of Sky Blue Waters" and the Toreadors' Song were also pleasing. Madame Eames quite won the audience by her sweet and sympathetic rendition of "Gretchen at the Spinning Wheel." Her voice is one of extreme clarity and aristocratic quality. The gifted couple also sang several duets. "The Crucifix" being most favored.

Julian Eltinge with his co. of pretty fascinating girls appeared at the Princess 22-27. His remarkable performance was again enthusiastically received. Winona Winter as Margaret Leffingwell was charming in her lines and evoked much praise. Tyrone Power in The Servant in the House 29-3.

Gertrude Hoffman and her co. of Imperial dancers drew well at the Royal Alexandra. Miss Hoffman's interpretation of the poetry of motion was a revelation to many a staid old bachelor. The scenic effects were beautiful and quite in harmony with the ballets.

HOBOKEN.

Two Weeks of Good Business for the Gayety Players—New Bills.

The Gayety Players presented The Virginian Jan. 22-28, drawing well-pleased houses all week. The Girl from Rector's 29-3 was well received, each member fitting into his role to perfection. Severn De Deyn was excellent as Richard O'Shaunessy. Miss Ruckert was graceful and pleasing and earned many encores. Others who deserve special mention are: Johnny Grey, Emma Campbell, Sylvia Starr, Lillian Daven, Louis Albion, W. H. Gerald, Frank Mattison, Emelie Lossing, Allan Jones, and Tom Shearer. The Devil 4-10. G. R. SIMPSON.

MEYER'S PAINT 10c.
Best and cheapest.

A bill of varied interest was offered at Shea's, headed by Irene Franklin, who has lost none of her old charm to please, and please mightily. Snyder and Buckley, musical comedians, carried away the hearts of the audience. They were good, and more than good. A Texas Wooing was a pleasing little skit by Middleton and Spellmeyer. Royce in character sketches also won favor. E. CHESTER IRONSIDE.

MOOSE JAW, SASK.—CITY THEATRE: Clifford Lane Bruce in The Thief Jan. 25; excellent co.; pleased good house. With Edged Tools, presented by the original All Star English co., 26, 27. This co., the players of which are Richard Hicks, Hamilton Deane, Stanley Bedwell, Charles Hartopp, Campbell Goldsmid, Graham Puckett, Aries Conway, Wentworth Graeme, Alice Maude, Nora Craizie, Marie Leonhard, and Florence Dulhunty is one of the best balanced here this season; good business; return engagement 6, presenting Leah Kleschna.

CALGARY, ALTA.—LYRIC: Clifford Lane Bruce in The Thief Jan. 15-17 gave a very good performance of Richard Voysin, and was well supported; good business. William Yule in The Rivals 18-20; was a good Bob Acres; co. and business fair.—ORPHEUM: Lewis and Lake's Musical Comedy co. in The Two Thieves 15-20; big business.—EMPIRE: Good vaudeville 15-24; capacity.—PAGET HALL: Royal Moelwyn Welsh Choir 17, 18; enjoyable performance; fair business.

HALIFAX, N. S.—ACADEMY: Madame Sherry Jan. 18-20; large audiences. Way Bouton, Jessie Stoner, Marie Horgan, Harry Short made hits.—ITEM: Co. closed season here and, as a number went by train, a local paper published statement that others were left stranded. They promptly published denial, stating that they were returning by steamer, that salaries were paid in full, and that they all had plenty money.

WINNIPEG, MAN.—WALKER: Montgomery and Stone in The Old Town Jan. 15-17 pleased S. R. O. With Edged Tools 18-20 pleased good houses. William Hawtrey in Dear Old Billy 22-27; good business. Thief 29-31 drew well.—WINNIPEG: Permanent Players in Pierre of the Plains 15-20 pleased. Third Degree 22-27; well presented. Miss Shipman and John Lorenz deserve mention.

REGINA, SASK.—THEATRE: The second week of the Allan Stock co. Jan. 15-20; even a bigger success than last week. Verna Felton, Harry Cornell, and X. North being extra good in their respective parts. Plays: The Christian, The Spoilers, Mazda, The Second in Command, The Road to Yesterday, and A Stranger in a Strange Land.

SASKATOON, SASK.—EMPIRE: John Pringle co. in a Cowboy Girl Jan. 18-20; good business. Mr. Pringle is a Saskatoon boy, and was well received. Tom Marks 22-27.—STAR: Harry Bernard in Duffy's Daughter Kate 20; large house.

ST. CATHERINES, ONT.—THEATRE: The Rosary Jan. 24 pleased capacity.—ITEM: Extensive structural improvements, with a view of perfecting the heating arrangements of the entire house, have just been completed by the owners.

LONDON, ONT.—GRAND: McEwen, hypnotist, Jan. 15-20 and 22 (return); fair business; pleased. McFadden's Flats 23 pleased good house at popular prices.

OTTAWA, ONT.—RUSSELL: Tyrone Power in The Servant in the House Jan. 22-27; best satisfaction; large audiences. May Court Club 31 (local).

BRANTFORD, ONT.—THEATRE: Rosary Jan. 23 pleased fair business.

HAWAII

HONOLULU.—HAWAIIAN OPERA HOUSE: Harry Corson Clarke opens Jan. 29 for a season of four weeks. He brings a co. of eighteen people, and is headed for the Orient. Margaret Dale Owen is playing leads, and What Happened to Jones will be the opening bill. His Honolulu representative, M. Will Douthett, has made arrangements for him to play Manila and Australia, and other cities in the Far East.—HONOLULU AMUSEMENT CO.: The Hughes Musical Comedy co. closed a very successful season of ten weeks, and left 9 for Hilo, Hawaii, and Wailuku, Maui. On their return the entire co. starts for the Orient, where they have bookings in Hongkong, Shanghai and Manila. In one way this Hughes's tour has been a second "sentimental journey." Two of their girls have been so overcome with the lure of the tropics that they have taken husbands. Phenie Edwards was married on Christmas Eve to Homer Smith, a successful live-stock dealer from Stockton, Cal. Miss Edwards is the leading woman of the organization. Then Bert Le Blanc, the Jew comedian, had to follow suit by marrying one of the sonbrettes, Stella Grey, on New Year's Eve. There were many beautiful presents given both couples, and Manager Bergin, of the Waikiki Inn, where the co. was staying, gave a ball, which lasted until the stars began to grow dim. Ben Wise brought down a co. of twelve people, and opened 15 to a crowded house. They are all real coons and very clever, and give an excellent performance. The Empire Theatre is giving moving pictures, and for vaudeville have Madame Lloyd, the soprano, and Anita Diaz's wonderful troupe of monkeys, which is the best animal act that has ever been down here. Mr. and Mrs. Diaz have been training animals for years, and now have these little creatures trained almost to perfection. The new Liberty Theatre is now nearing completion and the manager expects to connect with the Considine Circuit in 'Frisco for his talent. It is to be a large roomy house, thoroughly fireproof and built of reinforced concrete.

THE BOHEMIAN.

DATES AHEAD.

(Received too late for classification.)

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber): San Francisco, Cal., 5-17.
CARLETON SISTERS (Varney and Montgomery): Wilmington, N. C., 5-10, Laurinburg 12-17.
COUNTY SHERIFF (Eastern: O. E. Wee): Attica, N. Y., 7, Andover 8, Du Bois, Pa., 10, Rochester 12, Kittaning 14, Homestead 15, Altoona 17.
COUNTY SHERIFF (Western: O. E. Wee): Murray, O., 7, Jackson 8, Portsmouth 10, Georgetown 12, Hillsboro 13, Leesburg 14, Bainbridge 15, Chillicothe 17.
GIRL OF THE MOUNTAINS (O. E. Wee): Seymour, Ind., 8, North Vernon 9, Madison 10, Lawrenceburg 13, Brookville 14, New Castle 17.
HILLMAN'S IDEAL STOCK (Frank Manning): Bellwood, Neb., 12-14, Ulysses 15-17.
PAID IN FULL (C. S. Primrose): Coldwater, Mich., 9, Marshall 10, Albion 11, Litchfield 12, Jonesville 13, Hillsdale 14, Albion, Ind., 15, Nappanee 16, Rochester 17, Hammond 18.
ROSARY (Southern: Rowland and Clifford): Little Rock, Ark., 12, Newport 13, Forrest City 14, Stuttgart 15, Pine Bluff 16, Hot Springs 17.
TOWN MARSHAL (O. E. Wee): Wilmington, O., 8, Eaton 9, New Castle, Ind., 10, Anderson 12, Sidney 13, Carey 15, Lima 18, Kenton 19.

OBITUARY NOTES

Harry McKisson died at Rockport, Me., Jan. 10 after a long illness, due to cancer of the intestines. He was born in Bloomington, Ill., forty-nine years ago, and entered the theatrical profession in 1879 with Hooley and Emerson's Mezatherian Minstrels. After a short season he joined Harry Crawford and they played the Western variety houses under the team name of Crawford and McKisson. Later they toured with Billy McAllister, Thatcher, Primrose and West, and Barlow and Wilson Minstrels, and with Griffin and Marks, and were known as the Four Aces. Later on Mr. McKisson went to Australia and allied himself with Charlie Crawford. They toured with Henderson's Sinbad during 1891-2. After a short season with the W. S. Cleveland Minstrels Mr. McKisson retired, and has since been in the hotel business at Rockport, Me., where he has been quite successful. He leaves a wife, Pearl McKisson.

Mabel Crawley, an actress, died in Boston on Jan. 10 during an engagement at the Shubert Theatre with William Faversham in The Faun. The cause of Miss Crawley's death was paralysis of the heart. She had been ill two weeks. Miss Crawley was born in England twenty-six years ago. Her first engagement in New York was as the coster girl in The Money Makers, produced in February, 1905. She acted with Virginia Harned as Natasha in Anna Karenina. Her first engagement with Mr. Faversham was as Judith in Herod in 1909. She was with the Cliff Haven Stock company during the Summer of 1910 and appeared in the role of Lydia Vancey in The Faun at Daly's in January, 1911. She was Julie Opp's understudy in that play. The funeral was held at St. James's Roman Catholic Church in Boston on Jan. 12, and was attended by the members of Mr. Faversham's company and other professional people in that city. Burial was in the new Calvary Cemetery in Boston.

Cornelius Blauvelt Demarest, inventor of the opera folding chair and a member of the American Seating Company, died Dec. 23, of apoplexy, at his home in Van Buren Street, Brooklyn. Mr. Demarest was born in Bergen County, N. J., seventy-five years ago and went to California in the late '50s, where he engaged in the manufacture of mining machinery. He returned to the East in 1867 and made his greatest inventions here. For many years he was a vestryman and warden in the Episcopal Church of St. Matthew, where the funeral services were held on Dec. 26. Mr. Demarest was a member of the Huguenot Society of New York. He is survived by his wife and three daughters.

Colonel James H. Sprague, prominent in business and fraternal organizations, died at his home in Norwalk, O., Thanksgiving Day, after a short illness. He was at one time connected with L. B. Lent's Circus.

Mrs. Melvina Hammerstein, former wife of Oscar Hammerstein, died at the home of her daughter, Mrs. Rosa Tostevin, in West Ninetieth Street, on the evening of Jan. 9. The death was unexpected and was due to heart failure. She had been in ill health for over a year. She was born in Selma, Ala., sixty-six years ago. She leaves besides two daughters, Mrs. Tostevin and Stella Hammerstein, and two stepsons, William and Arthur Hammerstein, the sons of her former husband by a previous marriage. Mrs. Hammerstein divorced her husband last June.

Dorothy M. Lee, known in private life as Mildred Lee Phillips, died at Stratford, Conn., on Jan. 1, at the home of her mother, Mary J. Phillips. She had been ill for some time, although her death came unexpectedly. Miss Phillips was thirty-two years old. She had for two years been leading woman with Grace Merritt in When Knighthood Was in Flower, and had also played with Mildred Holland. Last season she was starred in Under Southern Skies. She had been prominent as leading woman in many stock organizations throughout the country. She was daughter of the late Dr. William L. Phillips, of Philadelphia.

Morris Steinert, founder of the M. Steinert Piano Company and collector of musical instruments, died at his home in New Haven on Jan. 21, aged eighty years. He was born in Bavaria. In 1862 he founded the New Haven Symphony Orchestra and for several years was associate leader with Professor Horatio W. Parker, of Yale. He lectured on old musical instruments at the World's Fair in Chicago. He owned the largest collection in the world of keyboard instruments and musical manuscripts, the greater part of which was given by him to Yale about ten years ago and is on exhibition at the university. He founded three scholarships in the Yale school of music. The New Haven Symphony Orchestra played at the funeral services. He had ten children, five of whom survive him.

John Muschamp, a seventy-year-old Civil War veteran, fell dead from heart failure while witnessing a rehearsal at the Chestnut Street Theatre in Philadelphia on Jan. 12. Muschamp was a member of G. A. R. Post No. 10 and ticket-taker at the theatre.

John Granger Bauer, known among the dramatic profession as "Daddy," died on Jan. 20 in St. Vincent's Hospital, Staten Island. Mr. Bauer was born in London, England, Dec. 15, 1823, and commenced his professional career at the Drury Lane Theatre, London, in Professor O'Day's Boys. He came to this country in 1887 with E. J. Henley's Deacon Brodie company. For two seasons he was with Colonel Sinn's Alone in London company, and also appeared in Augustin Daly's production of The Foresters. He also appeared at the Fifth Avenue Theatre as the good bishop in Les Miserables. He was also prominent in the support of Sir Henry Irving. He last acted with Stuart Robson in She Stoops to Conquer. He was admitted as a guest in the Actors' Fund Home, Staten Island, May 10, 1902. He became ill in 1910, and was removed to St. Vincent's Hospital. Funeral services were held at Campbell's Undertaking Chapel in West Twenty-third Street, on Jan. 23, and the interment was in the Actors' Fund plot in Evergreen Cemetery, Brooklyn.

Edward C. Hays, of Minneapolis, died Jan. 23 in a hospital at Binghamton, N. Y., from injuries suffered in the Lackawanna Railroad wreck in Eastern New York the day before. Mr. Hays was a member of the Vogel Minstrel company at the time of his death. He was doorman at English's in Minneapolis several years ago. He is survived by a widow and five children. The burial took place in his own city on Jan. 27.

William F. Leary, for ten years the treasurer of English's, Minneapolis, died at Asheville, N. C., Jan. 23, where he had gone about a month before for the benefit of his health. Mr. Leary resigned his position at English's more than two years ago to become manager of the Fairbanks Theatre at Springfield, O., where he remained only a short time, owing to ill health. Mr. Leary is survived by a widow, a father, one sister and three brothers. Burial was in the Holy Cross Cemetery, Minneapolis, on Jan. 25.

Harry Beeson Sayles, known for over twenty-five years as a blackface circus comedian under the name of Harry Beeson, died Jan. 24 at St. Anthony's Hospital, in Columbus, O. He was born in Worthington, O. For the last two years he had been an announcer on race courses and at aviation meets. He was taken ill last Summer in Nashville, Tenn., with typhoid fever. The cause of his death was tuberculosis. He is survived by a cousin, Mrs. A. D. Pierson, of Columbus. Burial was in Worthington.

Captain Arnold Dexter Brooks, father of Ina Brooks, died at his home in Dallas, Tex., Jan. 17, of Bright's disease. The interment took place in Paris, Tex., where the deceased was for many years an official in the United States Court. He is survived by a widow and five daughters.

Jane Kelton, a well-known stock leading woman on the Coast, died Jan. 26 at the West End Hospital, in Vancouver, B. C., following an operation. Miss Kelton had left the Del Lawrence Stock company in Vancouver three weeks previously owing to illness. Her husband, Del S. Lawrence, whom she married two months ago, survives her. Miss Kelton was born in Oakland, Cal. In 1907 she was leading woman with Andrew Mack in Tom Moore during a tour of Australia. She has been prominent as leading woman of the Lois Stock in Seattle and other organizations along the Coast.

Births.

BORLAND.—In New York on Jan. 22, a son to Mr. and Mrs. John Borland.

Married.

JOHNSON—COBB.—In New York, on Feb. 1, Esther Cobb to Owen Johnson.
MOORE—SCHENKLE.—Rose Schenkle to Harry G. Moore in Oakland, Cal., on Jan. 15.

Died.

BAUER.—John Granger Bauer, in Staten Island, on Jan. 20, aged 88.
BISSON.—Alexandre Charles Bisson, in Paris, on Jan. 28, aged 63.
BROOKS.—Captain Arnold Dexter Brooks, in Dallas, Tex., on Jan. 17.
CONNOR.—Margaret Connor, mother of Jeannette Connor Hoy, on Jan. 28, at her home in Hudson, N. Y.
DEUEL.—James P. Deuel, in Philadelphia, on Jan. 23, aged 71.
DEYO.—George W. Deyo, in New York, on Jan. 21.
HAYS.—Edward C. Hays, in Binghamton, N. Y., on Jan. 23.
KELTON.—Jane Kelton, in Vancouver, B. C., on Jan. 26.
LEARY.—William F. Leary, in Ashville, N. C., on Jan. 22.
MUSCHAMP.—John Muschamp, in Philadelphia, on Jan. 12, aged 70.
SAYLES.—Harry Beeson Sales, in Columbus, O., on Jan. 24.
ST. JOHN.—Florence St. John, in London, on Jan. 20, aged 57.
SITGREAVES.—Capt. Julius A. Sitgreaves, in New York, on Jan. 23, aged 73.
STEINERT.—Morris Steinert, in New Haven, Conn., on Jan. 21, aged 80.
VINCENT.—Felix A. Vincent, in New York, on Jan. 11, aged 77.

NEW PRODUCTION BY MADAME SIMONE.

Madame Simone's next production will be the poetical romance by Edmond Rostand, known in the French original as La Princess Lointaine, and played for the first time by Sarah Bernhardt at the Théâtre de la Renaissance, Paris, April 5, 1895, at which time Madame Bernhardt was seen in the title-role of Melisainda. For the use of Madame Simone, M. Rostand has completely revised his play and written in a comedy scene. The adaptation into English has been made by Louis N. Parker. The first American rendering of the romance, which in its new form will be known as The Lady of Dreams, will be at the Hudson Theatre on the evening of Feb. 26, until which time Madame Simone will continue in her current drama, The Return from Jerusalem. Later will come the fifth and final play in the repertory of the French actress, a revival of Frou-Frou. Simultaneously, Madame Bernhardt, at her theatre in Paris, will make a revival of the same play, in which she will play the part of the boy, Bertram of Allamanon. In support of Madame Simone, Bertram will be in the hands of Julian L'Estrange, who has been leading man for Gertrude Elliott in White Magic. A. E. Anson will play Prince Geoffrey Rudel.

ARNOLD DALY AT THE PLAZA.

Arnold Daly announces for Feb. 16 the first of a series of morning entertainments at the Hotel Plaza, from eleven o'clock to one. In the first entertainment Mr. Daly will present two sketches which have never been seen in public in this country. He will be assisted by Kitty Gordon, star of The Enchantress; by Norman Tharp, Mrs. Donald Brian, and the Balalaika Orchestra. In one of the sketches, A Comedy for Wives, which was produced by Mr. Daly recently at the Palace Theatre, London, he will be assisted by Mr. Tharp and Mrs. Brian. The other is Bryant 5800, an adaptation by Gaston Mayer of Tristan Bernard's Les Cotteaux du Medoc, which was commanded by the late King Edward VII. and played at the home of Lord Revelstoke. Miss Gordon and Mr. Tharp will assist Mr. Daly in this piece. Mr. Daly will also recite "The Ballad of Reading Gaol," arranged by Robert Ross from Oscar Wilde's poem.

THE NATIONAL ALLIANCE FOR THE PROTECTION OF STAGE CHILDREN.

The afternoon of Friday, Feb. 9, has been set aside at the Century Theatre for a testimonial to the cause of the stage child, under the auspices of the National Alliance for the Protection of Stage Children. This organization comprises such well-known citizens as Augustus Thomas, Daniel and Charles Frohman, Marc Klaw, Lee Shubert, Henry W. Savage, William A. Brady, George C. Tyler, Henry B. Harris, Lew Fields, Joseph Brooks, Rev. Dr. Thomas R. Slicer, Professor William Lyon Phelps, John W. Alexander, Rev. Percy S. Grant, Percy Mackaye, William J. Kerngood, C. A. Oberwager, Mrs. Fiske, Mrs. Kate Douglas Wiggin, Julia Marlowe, Rev. William Harman Van Allen, S. T. D.; Hamlin Garland, Hamilton Wright Mabie, Josephine Peabody, Mrs. Cynthia Westover Alden, Mrs. Edith Ellis Furness, Mary Shaw, F. F. Mackay, and Annie Russell. Volunteers for the occasion include all the prominent musical and dramatic stars then in the city, and the programme will include acts from all the Broadway successes. The performance will begin at 1 P.M. and continue until 5. Manager George C. Tyler has generously donated the Century Theatre for the occasion.

SHUBERT ANNOUNCEMENTS.

Lee Shubert, now in London, has contracted with Granville Barker to produce four plays at Maxine Elliott's Theatre, chief among them being Fanny's First Play, and Major Barbara by Bernard Shaw, and The Voysey Inheritance by John Galsworthy.

Mr. Shubert has also arranged with Leslie Stuart to compose a comic operetta for the New York Winter Garden. Mr. Stuart is already at work on the score and the complete work will be ready in four weeks' time.

MANUSCRIPT SOCIETY.

The Manuscript Society gave its second private meeting at the National Arts Club on Feb. 1. Hans Kronold, Laura Sedgwick Collins, John Prindle Scott, and John Adam Hugo played some of their own compositions, assisted by Abner Cassidy, baritone; Marlowe Jones, tenor; Porter P. Atlee, baritone; Jeanne Little, violinist; Frances Christmas, 'cellist; Edward Rechlin, pianist, and Roland Meyer, violinist.

GOSSIP.

A fan which once belonged to Madame Du Barry is on exhibition at Mrs. K. J. Collins's studio in West Thirty-third Street.

George V. Hobart has been sued in the Supreme Court for $1,000 by Joseph Stern and Company, music publishers, who allege that he failed to keep an agreement several years ago whereby he was to furnish lyrics, etc., for musical productions. The amount sued for is alleged to have been given to Hobart at the time in order to bind the agreement.

Damon Lyon's benefit was given three years ago, and will not be given Feb. 10, as erroneously announced.

Robert Y. Dudley has been engaged by Fraser and Lederer for Victor Moore's company in Shorty McCabe.

Charles J. Ross is the first player engaged by Florenz Ziegfeld, Jr., for the stick company with which he will open the Moulin Rouge.

Count Francis Luetzow, a celebrated Bohemian scholar and author, arrived last week on the *Laconia*. He will make a lecture tour of the country.

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THERE'S MANY A SLIP

(Length, approx., 1000 feet)

There's many a hearty laugh concealed in the footage of this comedy. Dan Cupid, a pair of lovers and stern mammas will start your giggles.

RELEASED FRIDAY, FEB. 16

THE WIFE OF A GENIUS

(Length, approx., 1000 feet)

Another splendid drama. Chugging fire-engines, swirling smoke and a heroic rescue will set your audience tingling.

RELEASED SATURDAY, FEB. 17

THE PROSPECTOR'S LEGACY

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THE MAJESTIC

Hereby notifies the Motion Picture public of its change in release day, from Friday to Tuesday. The last Friday release will be February 23rd and the first Tuesday release will be February 27th. The Sunday release remains unchanged.

This change of day is deemed advisable to avoid an overproduction of film on Friday and to better balance the weekly program for the Exhibitor, and we trust the action will be appreciated.

Every Exchange has been notified by wire and letter, so that ample time has been given for the rearrangement of program.

Every Exhibitor should note this change in making up the weekly program and avoid the possibility of missing even one of the fine comedies and dramas now being produced by this company.

The first subject to be released on Tuesday will be an extremely hilarious comedy called "Strip Poker," in which three of the participants in the game play better than Herbert Prior and they send him home in a barrel. A laugh from start to finish.

NEXT WEEK'S RELEASES

Friday, Feb. 9th, "Honor Thy Father." A strong dramatic picture with correct portrayal of the Fourth Commandment—the struggles of a poor, hard-working girl augmented by the wayward father—the ever-present Bible and its wonderful influence and teaching.

Sunday, Feb. 11th, the "Arresting Father." Another Majestic comedy of high quality—the quick brain of the youthful lovers outwits the objecting father and lands him in jail after a series of laugh-producing situations.

Friday, Feb. 16th, "His Step-Mother." Drama.

Sunday, Feb. 18th, "Petticoat Perfidy." Comedy.

WE RELEASE TWO MAJESTICS EACH WEEK

And any Exhibitor not showing his patrons these two pictures is depriving them of two of the best pictures now being produced, and if the Exchange is not providing the Exhibitor with 2 Majestics each week, then they both suffer in receipts.

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SELIG

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(Feb. 12)

"A BROKEN SPUR"

An idyl of the Western hills—teeming with the aroma of the sage brush and cactus.

(Feb. 13)

"DISILLUSIONED"

A Transcontinental Comedy-Drama with a fetching theme and gripping interest.

(Feb. 15)

"THE HYPNOTIC DETECTIVE"

Another addition of Selig's celebrated Locksley stories, abounding in telling moments of tense dramatic interest.

(Feb. 16)
SPLIT REEL

"The Little Match Seller"

—AND—

"The Taos Indians at Home"

—NEW MEXICO—

A drama built upon lines that will appeal to the children—the struggle for life under adverse surroundings.

An educational of a fast passing tribe of the great American Indians.

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★MELIES★

WESTERN PICTURES

FEBRUARY 15TH

SMILING BOB

SMILING BOB, miner, is in love with Molly, the pretty daughter of another miner. Molly likes Bob, but likes Jim, an Easterner who arrives in the camp, better. Bob and Jim become fast friends, even though they are rivals. Jim is unjustly accused of a crime. The miners hold a Judge Lynch trial and are about to hang him when Molly begs Bob to save his life. Bob holds up the crowd, rescues Jim and locks the miners in the room in which they held the trial. And, though it means losing the girl he loves, Bob takes Molly and Jim safely across the border, where they are married.

Approx., 1000 feet

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